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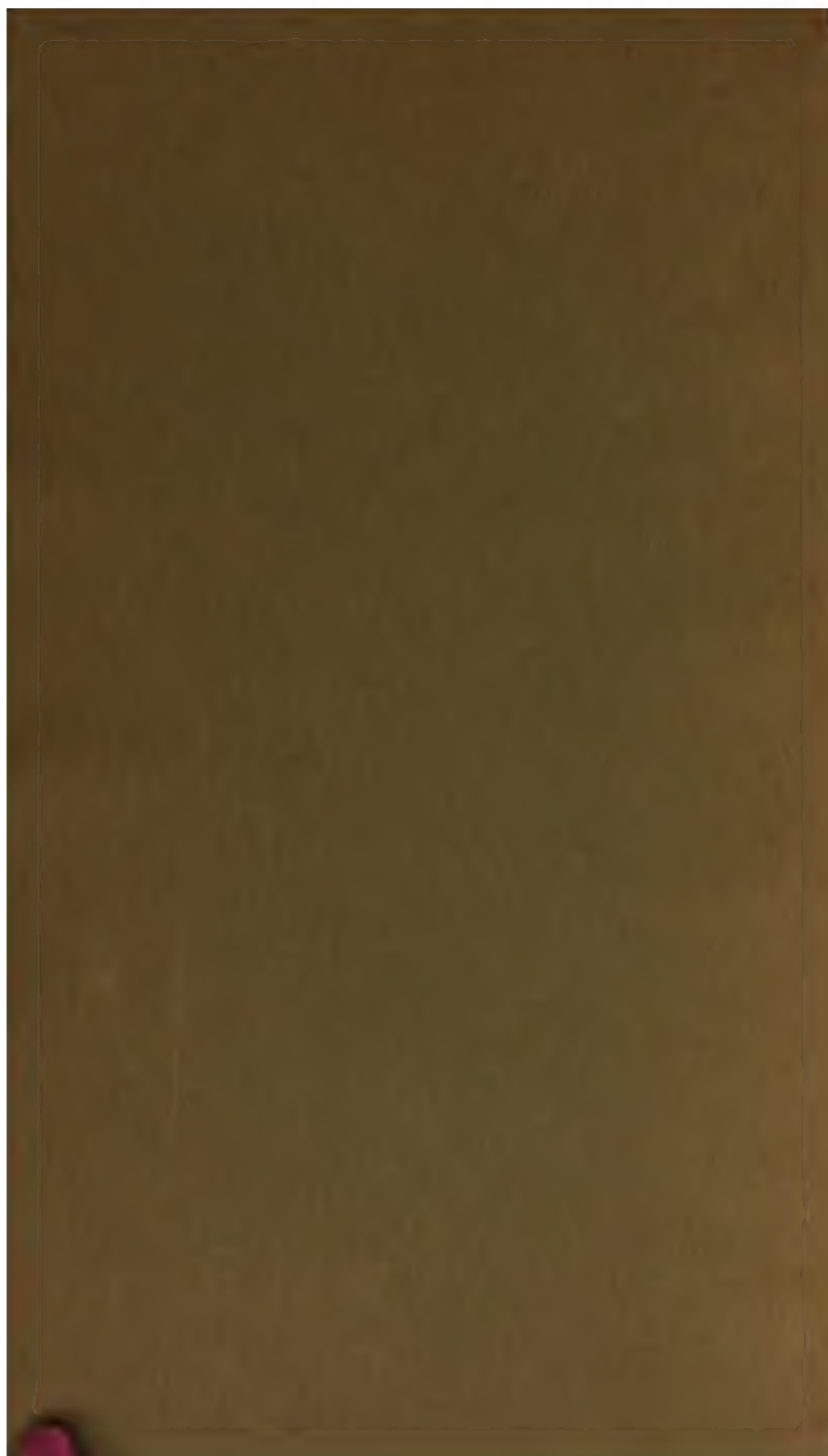


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**THE**  
**BIBLIOGRAPHICAL**  
**DECAMERON.**

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' Now pray I to hem alle that harkene this tretise or rede, that yf ther be  
ouy thing that liketh hem, that therof they thanke Him of whom procedeth al  
wit and goodnes. And yf ther be ouy thing that displese hem, I praye hem  
also that they arrette it to the defaute of myn unkonnyng and not to my will,  
that wold fayn have seyde better if I hadde knowing.'

CHAUCER.

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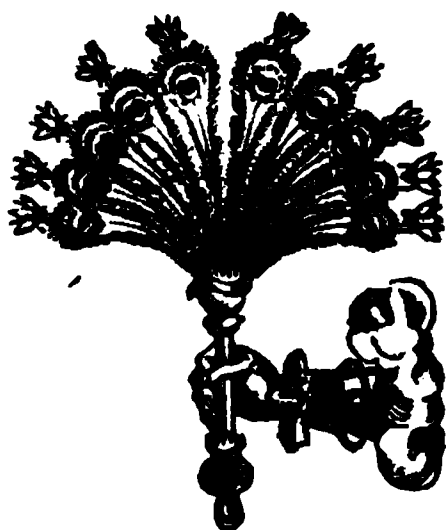
THE  
BIBLIOGRAPHICAL  
DECAMERON;  
OR,  
Ten Days Pleasant Discourse  
UPON  
ILLUMINATED MANUSCRIPTS,  
AND  
SUBJECTS CONNECTED WITH  
EARLY ENGRAVING, TYPOGRAPHY,  
AND BIBLIOGRAPHY.

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BY THE  
REV. T. F. DIBDIN.

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VOL. II.



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# FIFTH DAY.

## ARGUMENT.

*Progress of Printing in Germany and Italy continued. Rise and Progress of Printing in France ; at Paris ; at Rouen ; at Lyons ; at Antwerp, and other Places in the Low Countries. Progress of Printing at Venice : the Aldine Press, the Presses of the Giunti, the Sessæ, and Gioliti, &c. The Presses of Froben, Oporinus, &c. at Basil. Portraits of Printers. Introduction of Title-Pages ; simple and decorative.*



Engraver to 1840

## Fifth Day.



LET us now resume our typographical journey. Symptoms of ennui were however occasionally manifested, on the part of the ladies, during the discourse of yesterday; and I thought I more than once discovered an inclination, on the part of Lisardo, to break the chain of enquiry and research. His impatience will, I trust, be somewhat regulated and subdued during the discussion of to-day; for we have a world of variety to unfold—and I should be loth to let the effect of my exertions be lost by any premature effort to give them an improper direction. So prepare, my worthy friends, to hear of learned and laborious printers, who filled the world with their praises as well as their books; who devoted even their midnight vigils to give permanency to their works; and who, discarding the filthy attractions of mere lucre, directed all their energies as well for the benefit of mankind as of

their families. Yes, brave spirits of the immortal dead! . . of ALDUS, of FROBEN, of OPOBINUS, of the STEPHENS, and of PLANTIN!—methinks I see you, (tho' it be day-light—and Addison never heard of a morning ghost) hovering over me at this instant, and encouraging me with smiles of more than mortal expression! I see the adamantine column to which your eyes and hands are occasionally directed, and where your names are inscribed upon scrolls wrought in porphyry which defies decay! . . . I obey with promptitude your high behest—

LISARDO. If this be not bibliographical inspiration, tell me, I pray, in what that species of inspiration consists? I crave pardon for past impatience, and will cease to interrupt in future. But remember *Devices* \* . . the *Devices* of those

\* *remember Devices.*] The unknowing in the learning of devices, may read with pleasure and instruction the little quarto volume of Spoerlius, published in 1730, under the title of '*Introductio in Notitiâ Insignium Typographicorum.*' Was it, or was it not, preceded by Draudius's '*Discursus typographicus experimentalis, &c. cum insignibus præcipuorum typographorum, quæ frontispiciis librorum imprimere consueverunt,*' Francof. 1625. 8vo.? Spoerlius denies its existence; and thinks 'the glory of having first collected the devices of printers,' is due to Roth-Scholtzius—not forgetting, however, the specimens of this kind, few in number, which were exhibited in Orlandi's feeble performance, entitled '*Origine e Progressi della Stampa o sia dell' Arte Impressoria,*' 1722, 4to. Baillet had only described a few of them without fac-similes; and it must be remembered that the fac-similes both of Orlandi and of Scholtz are on a reduced scale. Spoerlius notices the extra ordinary collection of this kind which was in the possession of a Nuremberg physician of the name of Roetenbecius; and we may plume ourselves on the not less extensive similar collection of John Bagford in the British Museum. 'Multum (says Spoerlius, not untruly) juvat hominem literis deditum, libros quoscunque hujus vel illius officinae a se invicem dignoscere posse. Itaque notas variarum officinarum nosse opus est . . . Cum itaque typographi peculiare notas sui characteristicas operibus suis imprimi curaverint, testor heic omnes ingenuos homines, annon ii laudem et bonam gratiam mereantur, qui colligendis his notis tempus suum studiumque commodant? maxime cum nonnisi summo cum labore ex innumeris codicibus colligi possint,' p. 13-15.

I may here borrow the emphatic invocation of Spoerlius. 'Huc ergo adeste, qui notitiæ librorum studetis acquirendæ, et opes ingeniorum in tot diversissima

typographical heroes with whom you have just held such aërial converse —

LYSANDER. Your words betray or misinterpret your intentions. Here is an interruption at the very outset. But I can forgive you. Yes, Lisardo shall have all his devices, and shields, and symbols, and the decorative accompaniments of the art of printing . . . at least, he shall have a *reasonable measure* of such ornaments—for an Atlas folio would not contain them *all*.

LISARDO. 'Tis well. I obey ; and anticipate with delight all the marvellous intelligence which you are about to unfold.

BELINDA. Whatever symptoms of ennui might have been discoverable yesterday, on the part of our frail sex, I can pretty safely affirm, for Almansa as well as myself, that the sight of all those shields, or marks, or devices, which is promised us by my well-beloved husband, will fully prevent the occurrence of the least portion of *nonchalance* to day. So pray proceed, my dearest Lysander. Our thankfulness shall keep pace with your endeavours to amuse and instruct.

LYSANDER. Such encouragement is irresistible, and I proceed to do my best. If I remember rightly, we concluded with giving the finish to an account of early printing in Germany and in Italy ; yet I can almost reproach myself for having omitted to notice two very rare and very ancient German printers, who worked in partnership, and with

*volumina dispersas, et bonorum librorum characteres, uno quasi oculi obtutu dignoscere addiscite. Quod vinum vendibile sit, ex hedera appensa . . . jam intelligere potestis,* p. 15 : and further observe—what I believe is not applicable to the labours of my predecessors—that the *FAC-SIMILES OF THE DEVICES*, which the reader is here about to see, are, in truth, conformable to the exact meaning and application of the foregoing appellation : in other words, they are, in every respect, *CONFORMABLE TO THEIR ORIGINALS*.



whom I have but lately cultivated an acquaintance. Listen to their harmonious appellatives! CHRISTOPHER BEYAM and JOHN GLIM.\*

ALMANSA. Frightful beyond compare! In what does the merit of their printing consist?

LYSANDER. In having executed works of an early date. Among them is a *Boethius* of 1470, and a *Manipulus Curatorum*, without date, but probably not a twelvemonth later, and the first impression of that once popular work.

\* *Christopher Beyam and John Glim.*] The very rare book, in which the associated names of these printers appear, is the *Manipulus Curatorum* of Guido de Monte Rocherii; without date, in folio: but supposed by the compiler of the Bologna-Crevenna Catalogue, (vol. i. no. 563) to be the first impression of that once popular work. It is probably executed before the edition of 1476, by Cæsar and Stol, and is considered to have a number of variations as well as an additional chapter; but upon what authority Vernazza, in his *Lezione sopra la stampa*, Cagliari, 1778, 8vo. (as referred to by Denis, p. 621, and Panzer, vol. iii. p. 4) attributes the execution of it to the Seville press, in the year 1470, is utterly inconceivable. Neither Caballerus, in his *Specimen de Prima Typographia Hispanica Ætate*, nor Lichtenberger, make the least mention of such an early specimen of the Spanish press. The book in question has been recently obtained by Lord Spencer, from Count Delci; and is a folio, printed in long lines, without numerals or catchwords, having 34 lines in a full page. The colophon is thus—on the reverse of the 136th and last leaf: beneath the words DEO. GRACIAS.

Hoc beyamus opus pressit Christoforus altum.

Immensis titulis estat origo sua.

Cui Glim cōsocius clara fuit arte Iohannes

Germanam gentem: non negat esse suam

The type is uniformly roman, except the *d*; which is a sharp gothic letter. There are titles to the several sections, chiefly in roman capitals; and the smaller roman letter may be considered as approximating to that of Gunther Zainer, and the Fivizani—the latter, from their Virgil of 1472—also recently acquired by his Lordship. But the *BOETHIUS* of 1470, by Glim alone, (I believe) is on its route to the library of the same Noble Collector. An ancient ms. note, at the end of the copy of the *Manipulus*, &c. says, '*Questo è un libro bello:*' but since the time of such inscription the worms have unluckily become enamoured of its 'beauty,' and have left behind too many proofs of their attachment!

Before however I bid adieu to Germany, let me entreat you always to pay marks of attention and respect to the productions of the *first Printer at Nuremberg*—ANTHONY KOBURGER: a noble fellow in his way,\* and diligent almost beyond competition. His volumes are remarkable for their dimensions, and his ample margins betray a thoroughly well cultivated taste respecting the management of those important features in a book—*black and white*.

\* ANTHONY KOBURGER — *a noble fellow in his way.*] It may be questioned however whether Koburger, Koberger, or Coburger, (for his name is spelt each way) be the first printer at Nuremberg; as the earliest Nuremberg book, with a date, (the 'Comestorium Vitiorum' of Retza, of the date of 1470, see *Bibl. Spenceriana*, vol. iii. p. 489) is attributed to the press of CZEUSNER: and it should seem, from the *Typographical Annals* of Panzer, (vol. ii. p. 167) that Sensenachnid and Kefer also preceded Koberger. However, this latter printer may be considered as taking the lead of all his Nuremberg brethren of the matrix, and his works fully merit the encomium pronounced upon them by Lysander. Mallinkrot (p. 87) has not only himself called Koberger 'inter reliquos . . . facile princeps . . . qui suo suo non illius modò vrbis (Noribergæ), sed totius Germaniæ Typographorum et Bibliopolarum . . . præcipuus fuit, quod plurima et insignia ab ipso impressa et distracta volumina abundè testantur'—but has directed our attention to the eulogies of a most competent judge, and contemporary, Jodocus Badius Ascensius; who dedicated a *Collection of Epistles of Eminent Men*, in 1499, folio, to this very renowned typographer. The language of Ascensius is too delightful in itself, and too congenial with my own feelings, to be here suppressed—as I find it in Maittaire, vol. i. p. 79, edit. 1719. After calling him 'Antonius suavissimus,' he goes on thus: 'Si quidem cum sis Librariorum faciliè princeps et inter fideles atque honestos mercatores non inferiori loco positus; nihil principatu tuo dignius censeam, quàm hos tantos heroes in regales istos thalamos, omnis honestatis ac probitatis nimirum penetralia, benignissimè suscipere — Litteratos omnes et colis et foves; pervigilèque curam ad bonos Codices verè, tersè, ac sinè mendis imprimendos adhibes,' &c. 'Ex his (adds Maittaire) Badii verbis licet æstimare quantum fuerit ANTONII KOBURGER inter ejus *δυστέχvous* meritum.'

According to the testimony of Nendoerferus, Koburger had not only 24 presses at work, and more than 100 workmen, at Nuremberg, but he was engaged in printing at Basil and Lyons, and had a book-selling establishment at other cities as well as at Nuremberg. Lichtenberger, *Initia. Typog.* p. 199. He certainly printed the *Alcinoi Epitoma Disciplinarum Platonis* in the year 1472; omitted to be mentioned in the work first above referred to: but see

LORENZO. Have you not some other favourite places or printers to notice, before you take us into the LAND OF DEVICES—France, and the Netherlands, &c.?

LYSANDER. I shall quickly prove to you that devices did not take their origin in France, however they may have been chiefly exhibited in that country. Yes . . the question of our Host is both opportune and judicious: for let me conduct you, in imagination, as mourners to the burying place of poor FERANDUS, of Brescia\*—the printer of the

Panzer, vol. ii. p. 169, no. 10. The Nuremberg Chronicle of 1493, both in Latin and in German, is probably the 'magnum opus' of Koburger; and however I may have been criticised and scolded for the unwieldiness of the article, which comprises a description of that stupendous tome, I shall, with Mallinkrot on my side, and with the characteristic obstinacy of an enthusiast, continue to think that neither labour nor expense were thrown away upon it.

\* *the burying place of poor Ferandus, of Brescia.*] Ferandus was the earliest printer at BRESCIA; and although Cardinal Quirini has devoted a pretty substantial quarto tome to the *History of Brescia Literature*, 1739, and has described at large the earlier editions of the Roman poets which were printed there, he has wholly omitted the name of Ferandus, and of course of the Lucretius, Juvenal, and Cecco d'Ascoli, printed by the same artist. Mauro Boui, however, with more fortunate sources of intelligence, has done ample justice to our Ferandus; observing 'L' uomo benemerito che vi eresse i primi Torchi fu TOMMASO FERRANDO zelante Cittadino, e non ignobile letterato, come fan fede l'edizioni da lui eseguite, e qualche operetta da lui medesimo composta, che leggesi a stampa.' *Primi Libri a Stampa, &c. dell'Italia Superiore*, Venez. 1794, p. LXXIII. CVI. The noble sentiments of Ferandus—who professes his 'attachment to his Country next to his God'—and his correct estimation of the right use of wealth and literary application—are seen in more than one of the colophons of the *Brescia Statutes*, printed by him in 1473: vide *Bibl. Spencer*. vol. iv. p. 18-21: although the last of these colophons affords a presentiment of that misery, and failure in business, which afterwards overtook him, and which caused his desertion of his country. The *Cecco d'Ascoli* and *Lucretius* are the rarest pieces of Ferandus; and both are to be found in the most desirable condition in the library of Earl Spencer. It must be admitted, however, that the type and press-work of Ferandus were little calculated to please a fastidious reader—who had been accustomed to the beautiful productions of other Italian cities. A brochure, of some 50 pages, might be well devoted to the name and merits of Ferandus. I conceive his private history to have been exceedingly interesting; and I feel every possible degree of inclination to become one of the above 'mourners,' and to 'drop a tear upon the grave of poor Ferandus.'

*First Lucretius*, and of several other works of nearly equal rarity and value. Drop a tear upon his grave, for he died broken-hearted at the ungrateful treatment of his countrymen! Yet his name shall live 'for aye' in the annals of that immortal art which he practised with so much credit to himself and benefit to literature. I could, to be sure, dwell also somewhat upon early *Ferrara printers*—and upon the marvellous feats of 'THE BOY CARNERIUS\*—but there is really no time for the indulgence of such delightful episodes.

LORENZO. Bid adieu then to Germany and Italy, and take up the History of Printing in *France, the Low Countries, and United Provinces, &c.*

LISARDO. I crave pardon; but you know what an irritable temperament I possess. Tell us, I pray, dear Lysander—before you bid adieu to Germany and Italy—in what country did *Devices* make their first appearance? in other words, where did printers first use those symbols, marks, or shields, which have been just alluded to?

LORENZO. I will satisfy you as well as I am able. I told you, if you remember, that the earliest appearance of such printer's mark, or device, was in the Bible of Fust and Schoiffher, of the date of 1462; which device consisted of

\* *the boy Carnerius.*] In strict designation, the boy 'AUGUSTINUS CARNERIUS:' see the colophon to the *Epistles and Odes of Horace*, printed by Carnerius in 1474: *Bibl. Spencer.* vol. ii. p. 75-7. ANDREAS BELLFORTIS, GALLUS, has however the glorious distinction of having put the first Ferrara press in motion—yet, as his name imports, he was a Frenchman by birth. In the colophon to the *Augustinus Dattus*, of 1471, (his second production) he thus designates himself:

Impressi Andreas hoc opus. cui francia nomen  
Tradidit. at cuius ferrariensis ego.  
Herculeo felix ferraria tuta manebat  
Numine: perfectus cum iste liber fuit.

'Ergo (adds Panzer) per Andream Bellfortis, Gallum.' See his *Annal. Typog.* vol. i. p. 393, no. 2. The *Martial of Gallus*, (his earliest work) is fully described in the *Bibl. Spencer.* vol. ii. p. 169.

two shields, in red or in black, that were used even as late as 1531.\* Meanwhile, however, the Emperor Maximilian had granted to John Schoiffher (son of Peter) a coat of arms, incorporating, in part, the device of his father, which is thus appended to a variety of John Schoiffher's publications, from the year 1530 to 1540: if not before.



The example of Fust and Schoiffher was not immediately followed by the typographical corps in Germany. Indeed, Ulric Zel, the next German printer in point of antiquity,

\* So it appears in Bagford's Collection. Mercier had never seen it later than 1525. Consult the note in vol. i. page 343.

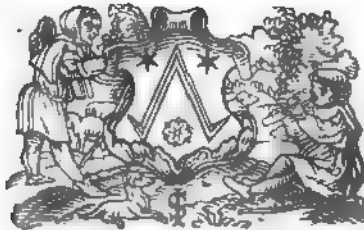
† *his own name, which, in German, signifies a shepherd.*] The first thing, on looking at the above figure, which strikes a graphical antiquary, is, its resemblance to the following figure, in one of the wood-cuts of ALBERT DÜRER, introduced in

whom you may remember to have been designated as the 'Father of the Cologne press,' wholly discarded a device;

the back-ground, is a print of the annunciation of the Nativity of Christ to the shepherds keeping watch over their flock by night. Take away the staff of the former, and you have nearly the same figure. I make no doubt but that John Schoëffer copied Albert Durer.



In some of the smaller pieces of J. Schoëffer we have the same subject treated *en petite*;—as thus, at the bottom of an elegant border in the title page of '*Encomium Matrimonii. Encomium Artis Medicæ. Per D. E. Mogunt.*' 1522, 18mo.





for what reason is not easily to be imagined. A Cologne printer, however, of the name of BOENGART, exhibited an

There are sundry varieties of the SCHOIFFHER device. Thus, keeping to the above design, Marchand gives us the following:



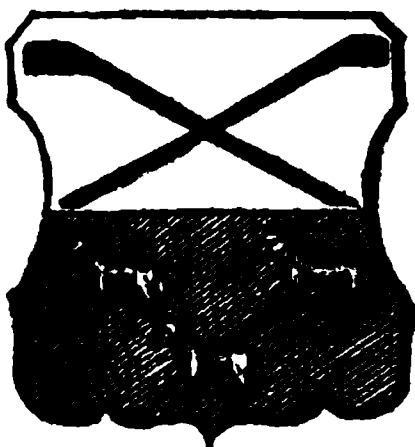
Peter Schoiffher (the son of Fust's partner) chose to deviate somewhat from the family device, by turning the stars into roses, thus :



early deviation from the sullen rule laid down by Zel ; for, at the end of a small Latin tract entitled a ‘ Fruitful Preparation for a Christian Man on his Death Bed,’ of the

The preceding belongs to a book of great beauty of typographical execution, and of rare occurrence, entitled ‘ *De dulcissimo Nomine Jesu,*’ &c. 1518, folio : to be noticed in a subsequent page. All the books of P. Schoiffher, junr. are scarce.

Let me further add about the distinguished family of the **SCHOIFFHERS**, that John Schoiffher, son of the preceding, and grandson of the great Peter, quitted Ments, and established a printing office at Bois Le Duc in Brabant : in the street of ‘ the Great Church,’ at the *sign of the Missal*, and (says Marchand) his descendants have occupied the premises ever since. ‘ He printed (continues the same amusing author) several books there, of which none are at present known ; and, dying in that town, was buried in the Cathedral Church of St. John. The States General granted him a monument in 1629 ; consisting of a sort of tablet, shutting as it were with double doors, upon one of which is the figure of the printer, upon his knees, dressed in the manner of the times, and having his coat of arms near him, thus—with the subjoined inscription :



**JOHN SCHEFFER**, Printer, died the 12th of March, 1565 ; and **ANNE**, his wife (Daughter of **JOHN BOTTELMANS**) died the 14th of March, 1587, &c.

This John had, again, a son of his own Christian name ; who became Royal Printer under Philip II<sup>nd</sup> of Spain. Marchand has a pithy memorandum relating to him ; at page 51 of his *Histoire de l’Imprimerie*. He died in June, 1614 ; and with his wife, **ELIZABETH VAN DE HOEK**, was buried in the Cathedral where his father and mother had been interred. I shall conclude this Schoiffher article with the epigram of Naudé (from his second book of Epigrams, printed by S. and B. Cramoisy in 1650, 8vo. p. 52) upon the *water-mark* of the *Bull’s Head and Horns*, as seen in the paper of the earlier publications of the **MËNTZ PRESS** :

Ratio cognoscendi Libros editos a JOANNE FAUSTO  
MOOUNTINO, inter Artis ab ipso primùm  
inventæ & excultæ rudimenta

His duo si nescis teneris impressa papyris,  
Artificum signo, vitulinæ cornua frontis ;

printed date of 1472,\* we observe the following barbarous and singular device: partly imitated, however, by subsequent printers.



THE DEVICE OF HERMAN BOENGART.

Grandia Chalcographi referunt miracula Fausti,  
Qui primus calamis Libros transcripsit ahenis,  
Atque suâ terris mirum decus intulit Arte.

See Maittaire's *Annal. Typog.* edit. 1719, p. 23. They are not, however, invariably correct criteria of the early Ments press. Marchand brings the genealogy of the SCHERRERS down to the year 1720. It is a name justly held in the greatest possible respect.

\* of the printed date of 1472 ] The colophon is thus: 'Impressum Coloniae per me Hermannû Boigart dehet wich cinz Colonien super antiquû forum in opposito

The *earlier* Venetian printers seemed also to have objections to devices; for I meet with few or none before those of JOHN OF COLOGNE, and OCTAVIAN SCOT. That of the former, to the best of my recollection, is at the end of an impression of the New Testament, with the Commentary of Nicolas de Lyra, of the date of 1481, in folio;\* while that

*sancti Martini maioris. propriè tæ den Wylden man. 1472.* The book has signatures throughout; and I suspect there must be some error in the date, as the type is quite of a late character, and there are printed notes in the margin. Beneath a rude wood-cut, in the frontispiece, there is the title of 'Peter de Blois' exposition of the Book of Job, dedicated to the illustrious King Henry of England.' The Latin title to the book, now under description, is '*Preparamentum Saluberrimum Christiani Hominis ad mortem ac disponentis, quod collegit Honorabilis vir Magister Wilhelmus Towers sacre theologie Doctor eximius. ac deifere Marie canonicus in maiori ecclesia. regie sedis Aquiloni,*' 4to. It contains P, in fours, with a running title as far as 'Alphabetum xliij.' In the possession of the Rev. I. M. Rice. The lapse of a century introduced a much purer taste in the style of art observable in the devices, or frontispiece-decorations, of the COLOGNE BOOKS:—as the following, taken from the '*Summaria Descriptio Colloquii inter Casparum Plenbergium et Joannem Badium, &c. Apud Gervinam Calentium et heredes Quentelion,*' Colon. 1590, 4to. may satisfactorily shew.



The same printers used also a fine head of Christ, in profile; as may be seen in the *Partes Catechismi Catholici* of the date of 1568, folio. (Bagford's Collection, *Hart.* MSS. no. 5914, fol. 53.)

\* an impression of the New Testament, with the Commentary of Nicolas de Lyra, of the date of 1481, in folio.] Some mention (see vol. i. p. 403) has been already made of this impression as exhibiting a testimony of the partnership of Jenson

of the latter is at the end of an impression of the same work, of the date of 1489. These devices are both executed in red ink, as you will see from the following specimens of them :



THE DEVICE OF JOHN DE COLONIA,  
IN CONJUNCTION WITH NICOLAS JENSON.

and I. de Colonia. The New Testament (once in my possession) is only the 4th and last volume of an impression of the Bible, with De Lyra's commentary ; and is fully described in Masch's edition of *Le Long's Bibl. Sacra*, vol. iii. p. 373. The colophon runs thus : ' Exactum est Venetiis insigne hoc opus : ac inusitatum opus biblie una cum postillis venerandi viri ordinis minorum fratris Nicolai de lyra : cumque additionibus per venerabilem episcopum paulum burgensem



THE DEVICE OF OCTAVIANUS SCOTUS  
OF MONSA IN THE MILANESE.

editis: ac replicis Mathie doringk ordinis minorum fratris et theologi optimi: caractere vero ipressum habes iucundissimo: impensaque: curaque singulari optimorum Iohannis de colonia Nicolai ienson: sociorumq; Olympiadibus dominicis: anno millesimo quadringentesimo octuagesimo primo pridie calendas sextiles.' The device above given is at the end of the register, on the last leaf. The interminable commentaries of old Lyra seem to have constantly



Nor should I omit this opportunity of begging of you to hold the name of Octavian Scot in respectful remembrance; for although a later printer, and of less popularity, than John de Colonia, he was a man to whom the city of Venice (where he printed) was deeply indebted;\* as well for his love and patronage of learning, as for the number and value

occupied the presses of the more ancient printers. An editor (whose name I have forgotten, but who was about to publish the *LYRA GLOSS* in the xvth century) has this pithy notice respecting the deficiency of paper sufficiently large for such a work: 'Hoc certe tempore sudanti satis mihi in immenso Nicolai de Lyra super veteris et novi testamenti ad litteram glossemate: ab impressoribus nostris que biblie libros informabant: repente efflagitatus sum ut quoniam carta maior illos defecerat: ne officinæ eorum uacarent: quod nunquam fit absque ingenti artis dispendio: aliquod minoris voluminis opus illis commodum expedirem.'

\* *a man to whom the city of Venice was deeply indebted.*] 'To no one was the city of Venice more bound in gratitude, than to OCTAVIAN SCOT; of noble birth, and born in the town of *Monsa* under the jurisdiction of Milan. Establishing himself at Venice, he devoted so much of his wealth to the promotion of printing, that a prodigious number of editions, bearing both his name and device, seemed to indicate a new emporium, as it were, of printed books; and gave ample testimony, from the first production of his press in 1480, [a Latin Bible of that date in 4to. see Masch's *Le Long*, vol. iii. p. 128] to the close of the xvth century, with what energy and liberality he pursued his laudable career.' Saxius, *Hist. Lit. Typog. Mediol.* p. cxiii. Saxius then quotes the testimony of Maittaire (*edit.* 1719, p. 139) in praise of Scot; followed by similar testimonies from La Caille and Chevillier. 'I must further observe (adds he) in order to make a deeper impression upon grateful minds, that, even after the decease of Octavian, about the year 1500, his noble spirit survived to enrich the favourite spot of his residence; for he bequeathed not only his property, but the materials of his press, for the benefit of Venice. Many books, even as late as the year 1530, afford proof of being executed 'by the command and at the expense of the heirs of the distinguished Octavian Scot, a Citizen of Monsa'—with his device subjoined.

I may just notice that the device above given, is taken from the 1vth and last volume of an impression of the Latin Bible, with the Commentary of Nicolas de Lyra, of the date of 1489, in folio: '*Uenetijs ope et sumptibus Octaviani Scoti Modoctensis. M. cccc. lxxxix. Sexto Id<sup>9</sup> sextilis.*' It is at the end of the register, on the recto of the following and last leaf. The impression is beautifully executed in black letter; and Masch tells that it is formed, 'according to the edition of 1485, by Paganinus de Paganino,' *Le Long's Bibl. Sacra*, vol. iii. p. 378. I have seen (I think) three specimens of a similar device, on a smaller scale, but executed in black. Octavian's son or nephew, JEROM SCOT, used the device of an anchor,

of his typographical productions. We will now return, if you please, to the proposition of Lorenzo, respecting the history of printing in France, in the Low Countries, and United Provinces, &c.

As to the first, the diligent and patriotic Chevillier hath filled a comely quarto tome with the '*Origin of Printing at Paris*.'\* His work is curious and interesting; but as the author of it was early 'a-field' in the subject of which he treats, it would follow that many early printed works have escaped him, and that a few inaccuracies, corrected by the more fortunate researches of subsequent bibliographers, must necessarily mark that production. Yet I know not, upon the whole, where there is a more entertaining quarto volume upon printing than the one which we possess from Chevillier. Let us gossip therefore awhile about early Parisian printers, leaning upon the arm of that said typographical historian. And first, my friends, how comes it to

sometimes (but smaller) with three flukes, between trees; having, linked together, at bottom, the initials S O S; and, above, the following motto: '*In Tenebris Fulget*.' But one of the most elegant devices used by him, or indeed by any other printer, is that of a female sitting upon a celestial globe; holding an olive branch in her right hand, and a line and plummet in her left: above, is the motto '*FIAT PAX IN VIRTUTE TVA*.'

\* *Origin of Printing at Paris*.] Chevillier's book is divided into the following four parts: 1. Etablissement de l'Imprimerie qui fut fait par des Gens de l'Université, c'est-à-dire, par les soins de la Société de Sorbonne; avec l'histoire d'Ulric Gering le premier Imprimeur de Paris. II. Reflections sur les Livres imprimez par Gering, et quelques Remarques curieuses touchant les Imprimeurs, et sur la matière d'Imprimerie. III. L'origine de l'Impression Grecque et Hébraïque, qui fut établie à Paris par le soin des Professeurs de l'Université. VI. Les droits que l'Université a eûs sur la Librairie de Paris, avant et après la découverte de l'Imprimerie. Par le Sieur André Chevillier, Docteur et Bibliothécaire de la Maison et Société de Sorbonne, 1694, 4to. I have before noticed (*Bibliomania*, p. 63,) the 'foxy' tint of almost all the copies of this work. By the kindness of my friend Mr. Bolland, I am in possession of a copy, printed upon what I conceive to be *fine paper*:—it is in its original red-morocco binding, with gilt on the leaves; and together with a similar copy of La Caill<sup>e</sup> (from the same friendly quarter) was, I apprehend, originally, a presentation copy.

pass, that that cunning knight of the puncheon, Nicolas Jenson, a Frenchman by birth, did not, after he had made himself master of the 'art and craft of printing' at Mentz, or at Rome,\* (be it where you please) return to his native soil, and practise the art which he had so successfully learnt? It is a little singular and inconceivable, that, while a Frenchman of ability leaves his country to establish himself at Venice, a *German Firm*, of the names of GERING, CRANTZ, and FRIBURGER, comes to set up the first printing press at Paris, in the *House of the Sorbonne*!†

\* See vol. i. p. 398.

† *first printing-press at Paris, in the House of the Sorbonne.*] The patrons of the first printers at Paris were FICHETUS and LAPIDANUS; or, as Chevillier calls them, 'Guillaume Fichet Savoyard' and 'Jean Heynlin de Lapierre Allemand.' Gaguinus and Trithemius (and I dare say Baillet and Fabricius to boot) are loud and uniform in their attestations of the literary merit of Fichetus,—'the restorer of pure Roman latinity.' Fichetus and Lapidanus established a press in the House of the Sorbonne, or Sorbonne Academy, of which they were the heads or directors; and the latter invited thither his German countrymen, ULRIC GERING, MICHAEL FRIBURGER, and MARTIN CRANTZ; as appears unequivocally from the letter of Fichetus, prefixed to the supposed FIRST PRODUCTION OF THE PARISIAN PRESS ('the EPISTLES OF GASPARINUS PERGAMENSIS') given at length by Chevillier, p. 40-1, and extracted in part by Maittaire, vol. i. p. 25, and Lichtenberger, p. 205-6.

This prefatory epistle of Fichetus is perhaps sufficiently interesting to have the greater part of it introduced to the reader in an English dress.

#### FICHETUS TO LAPIDANUS.

You have lately sent me, my dear Lapidanus, the delightful Epistles of Gasparinus Pergamensis; not only carefully corrected by yourself, but executed in a neat and elegant manner by your German printers. Gasparinus is much indebted to you; since, from your unremitting attention, you have restored to him his legitimate text. All learned men, however, owe you greater obligations; as it is evident that you are not only intent upon your theological studies, but meditate the glorious task of restoring Latin writers in general to their pristine purity: a task, in every respect worthy of your high reputation—distinguished, as you are, not less by your skilful and successful *theses* as a Sorbonne Doctor, than by your unwearied efforts in diffusing light upon the darkened state of classical knowledge in our own times. For, to the many grievances attending our want of literary information, there was the additional one of having the *corrupted texts* of ignorant transcribers. Judge therefore of my extreme satisfaction, on finding such a pest far removed, by your exertions, from

Yes, Lizardo, these Germans first commenced the art of printing at Paris; and conjecture has pretty accurately assigned the date of 1470 to the earliest fruits of their press.

the City of Paris! The printers, whom you have brought with you from Germany, have executed their task with complete fidelity; owing, no doubt, to the care and anxiety previously bestowed by you upon the collation of the original MSS. &c. Farewell. Your affectionate Friend; In haste.' The colophon is also worth a moment's attention.

Vt Sol lausam sic doctrinam fundis in orbem  
 Musarum nutrix regia Parisius.  
 Hinc prope diuinam tu. quam Germania novit  
 Artem scribendi. suscipe promerita.  
 Primos ecce Libros, quos haec industria finxit  
 Francorum in terra, aedibus atque tuis.  
 MICHAEL, VDALRICUS, MARTINUSQUE Magistri,  
 Hos impresserunt, ac facient alios.

There is no date to this book, nor to the *Florus*, *Sallust*, *Rhetorics of Fichetus*, *Epistles of Phalaris*, *Epistles of Fichetus*, nor of *Bessarion*, &c. &c.; but the year 1470 is assigned as that of the execution of at least the first four articles. The colophon of *Sallust* (B. S. vol. ii. p. 328) clearly shews that book to have been printed in 1470, as it notices the preparations for war (in April and May, 1470) against C. Duke of Burgundy; and the prefatory epistle of *Fichetus*, just translated, proves *Lapidarius* to be a doctor—which he was not till the year 1470.

The preceding works, with the *Laurentius Valla*, *Jacobi Magni Sophologium*, and *Rodericus Zamorensis*, constitute Chevillier's first list of early Parisian books; yet it is remarkable, that the '*Manuale Confessorum*,' &c. of Nyder is the first book in the colophon of which the date (1473) is regularly introduced: see Panzer, vol. ii. p. 273, no. 16.

Care must however be taken not to forget the *Terence*, in folio, without date, (undescribed by all the continental bibliographers) which is executed in the same type with that of the *Florus* and *Sallust*; and therefore may be considered among the earlier productions of the Sorbonne press. I well remember the surprise, and even astonishment, expressed by Monsieur Renouard (when examining the Spencer Library) on having this *krimelion* put into his hands. He had imagined that a fragment of it only, in the Royal Collection at Paris, had been unique! A complete copy of the *Philosophical Works of Cicero*, (undescribed by Chevillier, and almost of equal rarity) from the same press, also enriches the same magnificent collection. In regard to the books given in Chevillier's first list, it may be observed, as Panzer, Lichtenberger, and Chevillier himself, have before remarked, that they are all printed upon firm paper of nearly the same tint and texture, with a roman type of precisely the same formation: large, loose, and irregularly

This worthy Firm continued its labours very amicably and successfully for about eight or ten years; when death, or some other powerful cause, produced a dissolution of the

worked. I make no doubt that there were both THICK PAPER, and VELLUM, copies of all these earlier productions of the Sorbonne press. Chevillier mentions a VELLUM SALLUST and a VELLUM FICHETUS (*the Rhetorics*), and Panzer notices FIVE COPIES of the latter upon the same material. Sir M. M. Sykes has, I believe, an original presentation copy of this latter, upon thick paper; and a vellum copy of the Sallust adorns the Auctarium of the Bodleian library.

In the year 1473 both the patrons and the workmen of the Sorbonne press changed their residence. Fichetus is supposed to have visited Rome, and Lapidanus to have returned to Germany; while Gering and his associates, having hired a house in the *Rue St. Jacques*, at the *sign of the Golden Sun*, came forth with their first specimen of the black letter; a pretty accurate fac-simile of which is given in the *Bibl. Spenceriana*, vol. i. p. 29. About the year 1475 (being the date of the second book in Chevillier's second list) the firm of *Gering and Co.* thus modestly recommended itself to the attention of the public, in the colophon of the '*Summa de Casibus Conscientiæ*' of Bartholomæus Pisanus:

Hinc tu, qui Famam aeternam cupis cumulare,  
Summâ Bartholominiâ aspice ne careas,  
Qum nitidè pressam MARTINUS reddidit, atque  
MICHAEL, ULRICUS, Moribus unanimes.  
Hos genuit Germania, nunc Lutetia pascit.  
Orbis miratur totus eorum Opera.

These six verses are given by Naudé, but only the latter four by Chevillier; who makes his *second list*, of early printed Paris books, extend to the year 1483; before which time, however, namely in 1478, the names of Crantz and Friburger disappear, and that of Maynyal or Remboldt is seen associated with Gering. In this same year, 1478, a new and much improved Roman fount was adopted by these printers: as, among other works, may be seen from the description of the '*Margarita Poetica*' of Eyb, of the same date, in the B. S. vol. iii. p. 316. On establishing himself in the *Rue St. Jacques*, in the neighbourhood of the Sorbonne Doctors, Gering associated with these latter upon the most intimate footing, which continued unbroken till his death. As he was a single man he paid them frequent visits, and at length became one of their society. He was in the constant habit of communicating with them respecting the works which he intended to publish, and as constantly presented the college with a copy of every such work. But the liberal printer gave them more substantial proofs of his regard. His purse appears to have been as freely opened as were his ideas of publication. In the year 1493, that part or wing of the college, where the library had been deposited, fell down, from its ruinous condition; and the society not having wherewithal to rebuild it, Gering presented them with 50 francs: a

partnership; and Gering looked out for a new associate: himself dying about the year 1510. It must however be observed that the earlier works of Gering, Crantz, and

considerable sum in those times, and deemed of such importance, that Gering had, from thenceforth, a knife and fork always laid for him at the table of the worthy Doctors of Sorbonne; which said knife and fork, I make no doubt, from Chevillier's lively description, the printer did not fail to brandish with all possible gaiety of heart. In short, Gering received certain 'Letters of Hospitality,' from the then 'Provisour, Bishop of Meaux' (dated May, 1494) in consequence of his liberal and affectionate disposition towards the 'Poor Masters of Sorbonne.' Chevillier, p. 85, has given the original Latin document with a French version; both of which were thought by Maittaire of sufficient consequence to be reprinted. *Annal. Typog.* vol. i. p. 58-9.

But the benevolence of the FATHER OF PARISIAN PRINTING did not stop here. In 1504 Gering made a will, in which appeared, not only his liberal intentions towards his beloved 'Sorbonne,' but no small proofs of attachment towards the 'college de Montaigne'—which two societies he constituted 'heirs of all his property.' The Montaigne establishment, in consequence, became possessed of the village of Annet, upon the banks of the Marne, and converted many houses belonging to it into a foundation for the 'Classes of Grammar,' or Grammar Schools. The portrait of Gering, with a Latin subscription of the date of 1510, (hung up in the Montaigne college) attested, in the time of Chevillier, the extent of that printer's bounty. Does it yet exist? To the Sorbonne society, Gering gave yet more substantial proofs of his attachment. He left them 8500 livres in ready money, besides the amount of the sale of all his goods and chattels, including the materials of his printing office, and his stock of books in quires, with the sums or debts due to him at the time of his decease. In consequence, the number of fellows of the Sorbonne society was doubled: not however without going to law upon the subject. A brass tablet, in the chapel of the said society, records both the beneficence of Gering and the result of an application to the courts of justice respecting the manner of carrying his bequest into execution: terminating on the 13th of May, 1532. See Chevillier's very interesting pages 89, 90. 'The Sorbonne society (adds the same writer) holds this first Parisian printer, and his testamentary dispositions, in equally sacred remembrance. An anniversary commemoration of him is celebrated in the chapel; which consists of chanting the service of the dead, at vespers, and, at morning, of the IX. Psalms, Lessons, Lauds, the high Mass, with two other low Masses for the Dead. In the sacristy is this necrological memorandum: (23. Aug. 1510) *Obitus Vbri Gering, Civis ac Typographi Parisiensis, insignis Benefactoris hujus Domus, pro quo Missa solennis et due privata de Defunctis. Die precedenti Vigiliae.*' *L'Origine de l'Imprimerie*, &c. p. 97.

Maittaire calls the type of the earlier books of Gering, &c. *fat and round*;

Friburger, both in the gothic and roman types, are sufficiently repulsive — compared with contemporaneous productions; but towards the year 1478 they adopted a new roman fount of letter, and became worthier rivals of their Parisian competitors CÆSARIS and STOL.\*

printed with a clear and beautiful ink; upon paper not remarkably white, but sufficiently thick and well sized.' His account of the early Parisian press, under the auspices of Louis XIth, is borrowed from Naudé's *Add. à l'Hist. de Louis XI.* and is rather interesting. *Annal. Typog.* vol. i. p. 23-5. Whatever were his political faults, Louis cannot be reproached with a want of attention to the interests of literature. He was a very bibliomaniacal cormorant; and enriched the Royal Library with a prodigious number of fine books. His passion and taste were probably regulated by that of his librarian, ROBERT GAUVIN, of whom Dubreuil is loud and vehement in his testimonies of approbation. *Antiq. de Paris*, liv. iii. p. 10-49. Laurence Palmier, and John Fouquet of Tours, were also engaged in the preservation and decoration (the latter, professedly an illuminator) of the royal books. *Essai Historique sur la Bibliothèque du Roi*, 1782, 8vo. p. 14.

\* *Parisian Competitors, CÆSARIS and STOL.*] 'It should seem (says the Abbé Mercier de St. Leger) that the same degree of rivalry which distinguished the presses of Sweynheym and Pannartz, and Ulric Han, at Rome, marked the operations of those of Gering, and Cæsar and Stol, at Paris: 'Does the former print and publish a book?—the same work appears in the subsequent year from the press of the latter, Cæsar!' *Supplément*, &c. p. 125. This is lively and perhaps not wide of the truth. Cæsar and Stol were also Germans; and, according to Chevillier, (but it is a mere *gratis dictum*) were instructed in their art by Gering. They first lived in the Rue de St. Jacques, 'à l'enseigne du Soufflet vert;' but towards the close of his life, Cæsar removed his house, in the same street, to the *Sign of the Swan and the Soldier*. The first production of their press, or rather of that of Cæsar, (in the colophon of which he is called 'Master of Arts') is the *Manipulus Curatorum*, of 1473, folio, in the gothic character; described with tolerable minuteness in the *Cat. de la Vallière*, vol. i. p. 216, no. 613. In the 'Speculum Vitæ Humanæ Roderici Zamorensis,' the united names of Cæsar and Stol perhaps appear for the first time, thus:

perfinxit Regia Parisius  
Presserunt Petrus Cæsar, simul atque Ioannes  
Stol, quibus ars quod habet omne retulit eis.

Chevillier thinks that the books, where no dates are subjoined, were executed about the year 1474; 'and to their presses the public were indebted for the beautiful edition (says he) of the Dialogues of Ockham, of the date of 1476; which Naudé, incorrectly, attributes to the Gering press. Chevillier thinks the

These latter printers, as far as I can discover, first put their press in motion about the year 1475. Their performances are rather favourites with me; as they uniformly abandoned the ugly Gothic character of Gering, and adopted a roman type at once proportionate and legible. I know not how it is, but the roman letter does not seem to have been a *general* favourite at Paris till towards the time of Gourmont and Colinæus: for Verard, Bocard, Bonhomme, Mittelhus, Eustace, Bonfons, Remboldt, and sundry other typographical wights, of eminence in their day, almost invariably adhered to the Gothic character.

The success of the *first* German Firm of printers at Paris,

Roman type of Cæsar and Stol inferior to that of the earlier productions of their Parisian predecessors: but he is certainly wrong in such judgment. He adds, that Peter Cæsar lodged at the end of the Rue de St. Jacques (as I have before observed)—and that the Sorbonne doctors, to whom that house belonged, granted him, in the year 1486, a lease for life, which continued till the year 1509—as may be seen in the Registers of the Proctors of that Company.' p. 56-7. I know of no specimen of the Roman type of these printers before the *Epistles of Seneca*, of 1475: which, together with the *Solinus*, *Sallust*, (of excessive rarity) *Vegetius*, and *Florus*, are in the library of Earl Spencer; as indeed are nearly all the rarer and earlier pieces of the Sorbonne press. The type of Cæsar and Stol is evidently superior to that of Gering, as used by the latter before the year 1478. Some notion of the peculiar formation of their capital letters may be obtained from the fac-simile given in the *Bibl. Spenceriana*, vol. ii. p. 344: which said capitals have inspired the epigrammatic muse of Erhard Windsberg—in certain distichs attached to an impression of the *Tusculanae Questiones* and *De Finibus* of Cicero, executed by these printers:

Quem si Cephaleis (litteris capitalibus, quibus usi sunt  
Petr. Cæsar et Joh. Stol) vulgaribus annotavi  
His libris, veniam, lector humane dabis.

See Panzer, vol. ii. p. 279-280: briefly referred to in Maittaire, vol. i. p. 54, note. It should be observed that, to the best of my knowledge, neither the firm of Gering and Co. nor of Cæsar and Co. USED ANY DEVICE. Subsequent Parisian printers ('Galli fere omnes, pauci Germani'—as Lichtenberger, p. 210, justly observes) made ample amends for such a cold and cheerless termination in the productions of their predecessors. They were resolved to conclude with *éclat*!

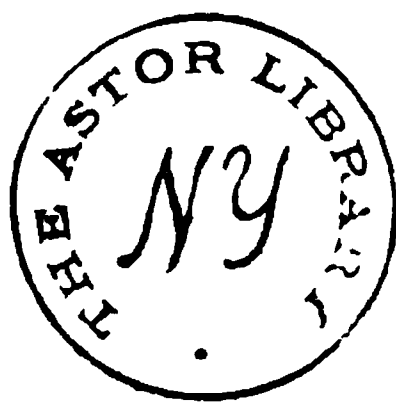


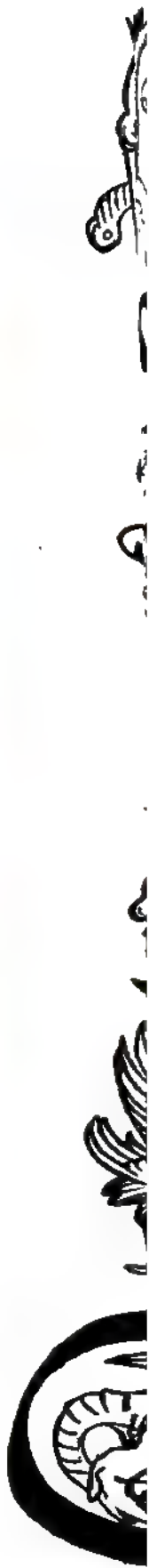
induced, I apprehend, a *second* similar Firm, under the names of HIGMAN and HOPYL, to establish a printing office in that city. Accordingly, these two typographical artists commenced business there about the year 1484;\* but following the examples of a host of printers, then beginning to open their offices, they confined themselves chiefly to books of theology, including church-services; and rarely indulged the tasteful reader with an impression of a classical author.

Now that I have got you fast within the capital of the French empire, let me disport myself a little in topics connected with early Parisian printing. Be it known, then, that *Devices* were never used by the Fathers of the French press—but among the *Elder Sons* of the same press (if you will allow me the privilege of such an expression) few came forward with such a blaze of splendour as ANTOINE VERARD;† whether we consider the number, the size, or the

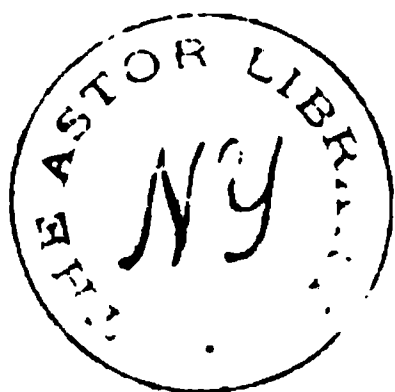
\* *Higman and Hopyl—commenced business about the year 1484.*] JOHN HIGMAN printed the poem ‘de quatuor fontibus honestatis’ of Mancinus, in 1484, 4to. in the Sorbonne Academy: see Panzer, vol. ii. p. 285, no. 103: and La Caille, p. 69. His partner, WOLFGANG HOPYL, printed ‘Martinus, de Fortitudine,’ in 1489; but when they first commenced printing together, I am unable to specify, although the *Cat. de la Valliere* (vol. ii. no. 2589) says they printed in unison from the first-mentioned period. Their joint names appear in the colophon of an edition of Seneca’s Tragedies, without date, in 4to. See *Bibl. Spenceriana*, vol. ii. p. 350. The device of Hopyl, who printed alone in 1495, may be seen in the work just referred to, vol. iii. p. 298. Chevillier has scarcely any notice of these German artists.

† *few came forward with such a blaze of splendour as ANTOINE VERARD.*] La Caille is quite eloquent in commendation of the brave Anthony. ‘Ce Verard a esté un de ceux qui ont le plus imprimé de son temps, et particulièrement des Romans, dont il y a plus de cent volumes imprimez sur du vélin, ornez de très belles mignatures, en imitant le plus soigneusement les manuscrits sur lesquels ils imprimoient, que l’on peut voir en la Bibliothèque du Roy.’ *De l’Imprim. et de la Librairie*, p. 63. Maître makes him begin to flourish in the year 1480, and is not less eloquent in his praise: ‘quo vix alius Typographus majorem Librorum copiam in lucem edidit. Artem diu exercuit indefessus eâ certè laude, ut paucissimos ex cœvis pares habuerit’ . . . ‘Libris sermone Gallico imprimendis









popularity of his publications. That you may judge whether I speak 'without book,' observe in what a bold and almost original manner he introduces his capital letters! Did you ever see such an *I* and *L*?\* They are fit for a volume of the amplest Brobdignagian dimensions! While I am upon the subject of ornaments, let me, before I lay before you the device of Verard, make you acquainted with the style of art in the *Engravings* usually introduced within the volumes of his printing. The following are among the more curious and elaborate specimens; taken from *La Mer des Histoires*.



egregium ac ferè totam impendit operam inter quos maximam ei gratiam debent Historiarum fictarum Scriptores. Ingentia vulgavit ejus farraginis volumina de

\* See the accompanying FAC-SIMILES.



The type of Verard is uniformly gothic, of a secretary cast; and has a strong family resemblance to the types of the generality of the Parisian printers of this period. It is of *three* different founts; and the largest, when struck off UPON VELLUM,\* which is not unfrequently the case, has a most

*Lanceloto Tristano reliquisque errabundis Equitibus, quos Amor et laudis cupido varios casus volvere, catenatos labores adire impulerat.* *Annal. Typog.* vol. i. p. 36. From the same authority (p. 405) and Denis (no. 837) it seems pretty certain that Verard executed three works in the year 1480.

\* when upon vellum.] From the testimony of La Caille it should seem that VELLUM VERARDS are not very rare. In our own country, or perhaps in any country, the *Miroir Spirituel et Historial* of Vincent Beauvais, in 5 folio volumes, 1495, is probably the noblest existing vellum monument of Verard. The British

imposing aspect. His productions are almost innumerable: but now for his device! You have it here with exact fidelity.



THE DEVICE OF ANTHONY VERARD.

Museum is enriched with a copy of this magnificent set of books, which had formerly belonged to Henry VII. The Duke of Devonshire possesses *La Mer des Histoires*, and the Hafod library boasts of the *Chroniques de St. Denis* and the *Prophecies de Merlin* (both from the Paris Collection, and most luxuriantly described in the catalogue of it; nos. 375, 543,) all upon vellum. But it is in the Royal library at Paris that the vellum-Verard-loving collector must expect to find the fairest and most highly-adorned specimens. More than one book-case



This induces me to proceed without delay to a selection of some other similar ornaments used by the more popular printers of the day. Come forward, then, ye MARNEFS,\* DU PRES, MARCHANTS, MITTELHUSES, PIGOUCHETS, LE VOSTRES, LE ROUGES, LE NOIRS, REMBOLDTS, ROCHES, EUSTACES, BOCARDS, PETITS, KERVERS, GOURMONTS!—

LISARDO. I crave you mercy! One at a time, dear Lysander.

LYSANDER. No; they must be grouped in masses: and then, I believe, they must only

‘Come like shadows, so depart.’

Proceed we therefore to select the *Devices* of some of these renowned printers; for the *Annals of the Parisian Press*,

is reserved there for these tempting treasures; and therefore, however my friend Mr. Hibbert may justly plume himself upon the spirit and taste which prompted him to possess Mr. Goldsmid’s fine copy of the first *Arthur and Lancelot*, of 1488, printed by the said Verard—and obtained at a price proportionably joyous—yet let him read Brunet’s notice of TWO VELLUM COPIES of the *Lancelot* of 1494, in the *Manuel du Libraire*, vol. ii. p. 220-1 (edit. 1814), and let him—not despair—but exclaim, ‘my first edition upon paper is better than the second upon vellum!’ It is questionable whether Verard did not strike off a vellum copy of every work which he printed: at least I understand the shelves of the royal collection, just mentioned, almost groan beneath the weight of vellum folios from the press of that truly eminent typographical artist. The Bodleian and British Museum collections also contain very numerous vellum treasures from the same quarter.

\* *Come forward then, ye MARNEFS.*] It is rather probable, than possible, that the reader might like a sort of sketchy detail of the typographical seats of the more celebrated printers, including those above mentioned, which, since the dissolution of the partnership of Gering, Crantz, and Friburger, distinguished the early annals of the Paris press. Some reader, perhaps, of a volatile and airy temperament, may prefer plunging at once amidst the ornaments or devices of printers; as exhibited in the subsequent pages by Lysander—without condescending to wade through the previous typographical notices. Let him do so, if it please him. The better way, I submit, will be to cast an occasional or prospective glance upon such devices of printers as happen to be here ‘discoursed of.’ Not that *all* the devices are displayed.

The MARNEFS and DU PRES (or DE PRATIS) commenced their career in the year 1481. There were three brothers of the former: George, Enguilbert, and John.

towards the close of the xvth century, if fully detailed, might occupy some good 500 pages of a quarto volume; Chevillier having embraced the literary as well as the typographical history of the same press. Panzer, if I remember rightly, devotes nearly 100 pages, pretty closely filled, to his annals of the Parisian press during the last thirty years of the Fifteenth Century—and in this list, satisfactory upon the whole as it undoubtedly is, not only several curious books are of necessity omitted, but many, absolutely described, require a yet more extended description. Indeed I greatly wish that some ingenious French bibliographer would furnish us only with an octavo manual relating to the works even of the printers already described; to which, no doubt, many other names of equal celebrity may be advantageously added: but I despair of the appearance of such a bibliographical desideratum . . .

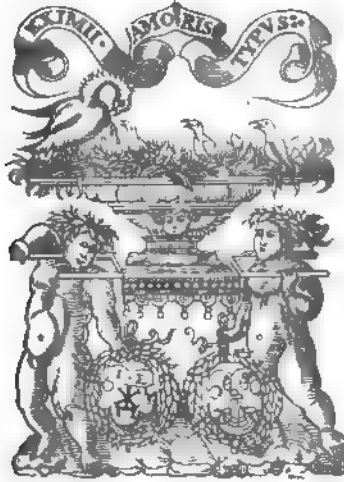
LORENZO. Wherefore?

LYSANDER. Because the French bibliographers have

George printed a treatise of Montfiquet 'upon the Presence, in the Sacrament,' in folio, in 1481: referred to by Maittaire, vol. i. p. 427, and Panzer, vol. ii. p. 283, no. 76: a copy of which, according to the latter, is in the Royal Collection at Paris. The names of both Enguilbert and George, with their device, (see p. 35 post) appear in the treatise of Isidore, 'de summo bono,' 1491, 8vo.: while in the Terence of 1492, printed by Wolf for Pigouchet and Enguilbert de Marnef, the Christian name of George does not appear. See Panzer, vol. ii. p. 297, no. 231; p. 300, no. \*254. John de Marnef did not probably begin to print before the year 1500: when 'Le Coutumier de Poitou' came out at this time, printed however at Paris, for John, who lived at Poitiers. 'Hinc (says Maittaire) constat Iohannem de Marnef Librariæ mercaturæ operam dedisse anno 1500.' *Annal. Typog.* vol. i. p. 736, note 8. In fact, the names of John and Enguilbert de Marnef, as printers at Poitiers, appear as late as the year 1538, in Le Traversuer's treatise entitled 'Le Jugement poetic de l'honneur feminin et sejour des illustres claires et honnestes Dames,' 4to. On the recto of fol. xcvi. and last, at bottom, in italics, we read '*Imprimé à Poitiers le premier d'Auril m.d.xxxviii. par Iehan & Enguilbert de Marnef Freres;*' having, on the reverse, the following device — borrowed from, but improved upon, what is given at

of late shewn even less inclination than our own to researches into the early history of their literature—connected with rare and curious specimens of printing. What a fund of *Romance-Literature* might the volumes of Verard, and of the typographical tribe just mentioned, alone furnish?—and why may not the substratum, afforded by Gordon de Perce, in his *Usage des Romans*, be mixed up with matter of a more attractive nature? The very ‘rich and rare’ gothico-gallicised cabinet of our friend in Portland Place, would of itself supply materials, which, in the hands of a PROSPERO or a PALMERIN,—or in the hands of its ingenious owner—could not fail to contain a most delectable treat to the lovers of ancient belles-lettres lore.

page 35, post. The curious collection of Mr. Laug contains a choice copy of this desirable volume.



According to La Caille, p. 70, this John and Enguibert De Marnef were sons of the John before mentioned, and printed at Poitiers almost as late as 1550. La Caille further observes that the initials E and G, at top of the three batons, or black sticks, in their first device, (vide post) denote Enguibert and Geoffrey De Marnef; but both Maittaire and Panzer expressly mention George. There are

BRINDA. But these *Devices*—with which you promised to treat us ! Ladies, you know, love pretty patterns ; and if my sister comport herself with particular kindness and civility towards me, I know not whether the coat-armour of Philip Le Rouge, or Michel Le Noir, may not be worked upon the flounce of her court-gown—against the next birth day ! ?

ALMANSA. Beware how I take you at your word—

LISARDO. No, my Almansa ; let us quarter them upon our *arms* . . . This, at any rate, would be a more durable mark of respect. But we are rambling.

LYSANDER. I cannot however—before these patterns for

however some earlier devices with the three initials E I G above the cross *batons*. After the middle of the xvth century, JEROM de Marnef, the youngest son, if not the grandson of one of the earlier printers of that name, went into partnership with WILLIAM CAVELLAT, at Paris ; and, among other works, these printers exhibited a most beautiful, and elaborately-bordered device of their Pelican—perhaps not to be exceeded—in an edition of ‘ *Alfonsus a Castro adversus omnes Hæreticos*,’ (1564, folio.) Jerom however printed, alone, several pretty little books, with the Pelican very tastefully introduced in the frontispiece. Bagford’s *Collection*, Harl. MSS. no. 5922, p. 222. The fac-simile given in a subsequent page is taken from the ‘ *Illustrations de Gaule*’ of 1511, folio : ‘ *printed at Paris by Engelbert and John De Marnef, sworn booksellers of the University of Paris—and for Peter Viart, &c. &c.*’ but it should be remembered that the same device appeared often in the xvth century ; and, among other works, at the end of a volume of *Hore*, printed by Pigouchet in 1491, 8vo. : see *Bibl. Spenceriana*, vol. iv. p. 510 ; and page 31 ante.

IEHAN DU PRE, or IOANNES DE PRATIS, printed a Missal ‘ after the Church of Rome’ as early as the year 1481 : see Maittaire, vol. i. p. 420. His device is executed, a little in the gothic style, after the manuer of those of Verard and Bocard : consisting of two swans supporting a shield, argent, helmet above : below, the monogram of his initials, and his name at full length : the whole comprised in a square border, with an angel playing on a harp to the left, and another playing on a guitar to the right : beneath, his coat of arms, a chevron between three stars ; and supporters of naked boys. The whole almost entirely in outline.

GUYOT MARCHANT, or GUIDO MERCATOR, was a most indefatigable printer ; and lived ‘ behind the *College of Navarre* at the Great Hotel of the Champs Gallart.’ He printed as early as 1483, according to Maittaire, vol. i. p. 441,

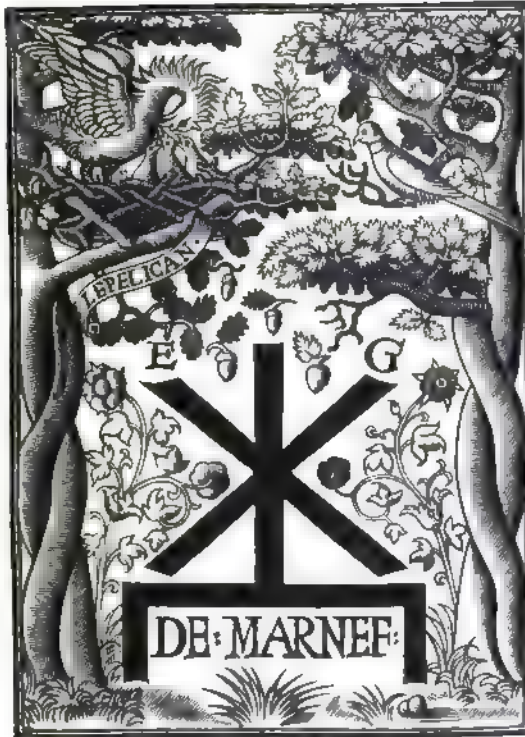
flounces, or heraldic quarterings, (which you please) are laid before you — forbear submitting one other preliminary remark; namely, that you will not fail to observe, in the History of the Parisian press, towards the close of the xvth century, the almost total absence of a *classical taste* in the selection of the authors printed. The excellent example set by the Founder of that press, Gering, was feebly or partially followed. Verard, perhaps the most opulent as well as popular printer of his time, has not, to the best of my recollection, favoured us with a single impression of a Roman Classic: although Cæsar's and Stoll, and occasionally Higman and Hopyl, shewed that such example had not been entirely thrown away upon them. The school of Verard, if I may so speak, (including the Pigouchets, Le Noirs, Kervers, &c.) is chiefly distinguished for French Versions of Authors of the middle ages, for Romances and Church Rituals. The opening of the sixteenth century witnessed a profusion of similar publications, till the purer

note 5: although La Caille does not mention him before the year 1490. *Hist. de la Librairie*, p. 66. His device of the *Shoemakers*, with the *galliard chant* above, is very whimsical; and may be seen at page 36, ensuing. His impression of the 'Danse Macabre, & Miroir salutaire pour toutes gens,' &c. of 1486, is much more rare and estimable than the 'Usuardi Martyrologium ad usum Ecclesiæ Parisiensis,' 1490, of which La Caille speaks. See *Cat. de la Vallière*, vol. ii. no. 2802-4.

GEORGIUS MITTELHUS, whose fantastical device is given at page 37, post, printed, according to Mallinkrot, p. 89 (on whose authority, slender in this instance, Maittaire exclusively relies, p. 452, note 2) a treatise 'de corpore Christi' in the year 1484. La Caille (p. 65) does not notice any thing from his press before the year 1489. The forementioned device is taken from a treatise 'De omnibus virtutibus et omnibus officiis ad bene beatèque vivendum in 1492, 4to. About the years 1491-5, this printer seems to have had a great portion of business.

Of all printers, about this period, few were more distinguished than PHILIPPE PIGOUCHET and SIMON VOSTRE. Their devices adorn pages 38, 39, post. Their Missals, of which I have seen a great number, are oftentimes exceedingly

taste and sounder judgment of GOURMONT, COLINEUS, and the STEPHENS, not only laid the foundation, but completed the superstructure, of classical literature in France. Now then for our DEVICES, SHIELDS, or COAT-ARMOURS of PRINTERS: at least for a few only of the more popular ones.



THE DEVICE OF THE DE MARNEFS.

(See pages 30-33, ante.)

beautiful, and successfully executed upon vellum. They began to print for each other as early as the year 1484, or at least in 1486: and continued, apart, or united, to put forth a number of popular manuals of church services as late as the year 1515. La Caille is unpardonably brief in his account of two such celebrated printers: see pages 66-7. Figouchet, in the naïveté of the old school, calls his own types 'very beautiful and pleasant.' His device



THE DEVICE OF GUYOT MARCHAND.

(See page 33, ante.)

was borrowed, if not stolen, by **LEMAN POITEVIN**; who substituted only the initials of his name, instead of those of **Figonchet**, in the centre of the shield suspended to the tree. I have met with several instances of such saucy theft on the part of **Poitevin**. This subject has been before noticed: see vol. i. p. 91. As to **Simon Vostre**, he seems to have been more of a bookseller than a printer; although there are unquestionably many beautiful volumes which issued from his press. Among other printers, he employed **NICOLAS HIGMAN** (a brother of **John** and **Damian Higman**, but he has escaped **La Caille**) to execute a pretty volume of *Hore*, in the Spanish language, with wood-cut borders, in 8vo. without date; but probably as early as 1515. Lord Spencer possesses a copy of this book, in its original binding. On signature c 8, recto, is a pretty fair impression of the group of figures, upon a wall, mentioned in vol. i. p. 62, note \*—viewing **St. John** in the cauldron of boiling oil. **Vostre's** merits have been discussed in vol. i. p. 90.



THE DEVICE OF GEORGE MITTELHUS.

(See page 34, ante.)

Premising that CAILLAUT and MARTINEAU began to print in 1483, (La Caille, p. 62) and DAVIS JANOT in 1484, (note two tempting copies, upon vellum, of books of this date, in La Caille, p. 62) I proceed, but unavoidably in a hasty manner, to place a wreath upon the brows of that worthy old gentleman PASQUIER BONHOMME, 'one of the four principal Parisian booksellers;' who indeed ought to have received an earlier tribute of respect, and who commenced his meritorious labours with a magnificent (and now rare) impression of *Les Chroniques de France*, called *Les Chroniques de St. Denis*, in 1476, folio, 3 volumes. These were reprinted in 1493 by Verard, in 3 volumes; and again by Eustace, with additions, in 1514, 3 volumes, in folio: of which two latter impressions the Macarthy collection may justly boast of copies UPON VELLUM: that of Eustace

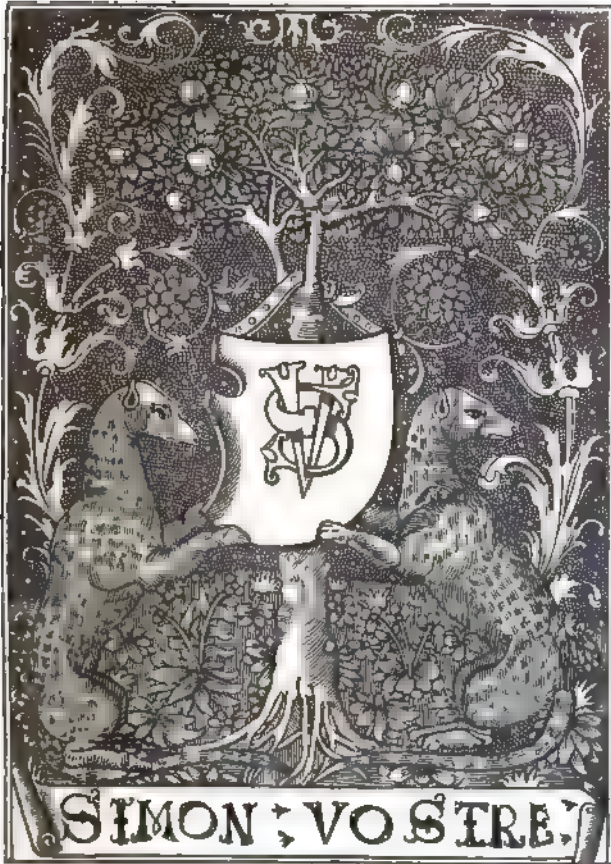




THE DEVICE OF PHILLIPE PIGOUCHET.

(See pages 34-36, ante.)

having been in the Valliere collection. It remains only to send the reader, if he be in a roving disposition, to *La Caille*, p. 61; the *Bibliogr. instruct.* vol. vi. p. 60-62, and to the *Cat. de la Valliere*, vol. iii. p. 179-181. Maittaire is more than usually gossiping: p. 360, note 4; but why does he refer to the treacherous Orlandi? The Macarthy copy of Verard's edition wanted the first volume; but a perfect and stupendous copy, also upon vellum, from Claude d'Urfé's library, was in the Paris collection; purchased by the late Mr. Johnes for 151*l.* 4*s.*: see page 29, ante: *Cat. de Mr Corthy*, vol. ii. nos. 4504, 4506. *La Caille* mentions a brother of Pasquier, of the name of JONN, who began to print in 1486;



THE DEVICE OF SIMON VOSTRE.

(See pages 34-36, ante.)

also one of the bookselling grandees of Paris: see p. 62, 3. I find the name of **MATTHEW BONHOMME** (among Bagford's papers) who printed at Lyons, in 1560, 'at the sign of the *Golden Key*:' if not before.

What shall we say of **ROBINET MACE**, and **PIERRE LEVET**, who each began to print somewhere about the year 1486? Examine *Panzer*, for three minutes only, at vol. ii. p. 287, no. 119, &c. Levet was a particularly active printer. Then again for **PIERRE LE ROUX** (or *Petrus Rubens*) a brother no doubt of *Jacobus Rubens* of Venice—(whose press was put in motion as early as



THE DEVICE OF BERTHOLD REMBOLDT.

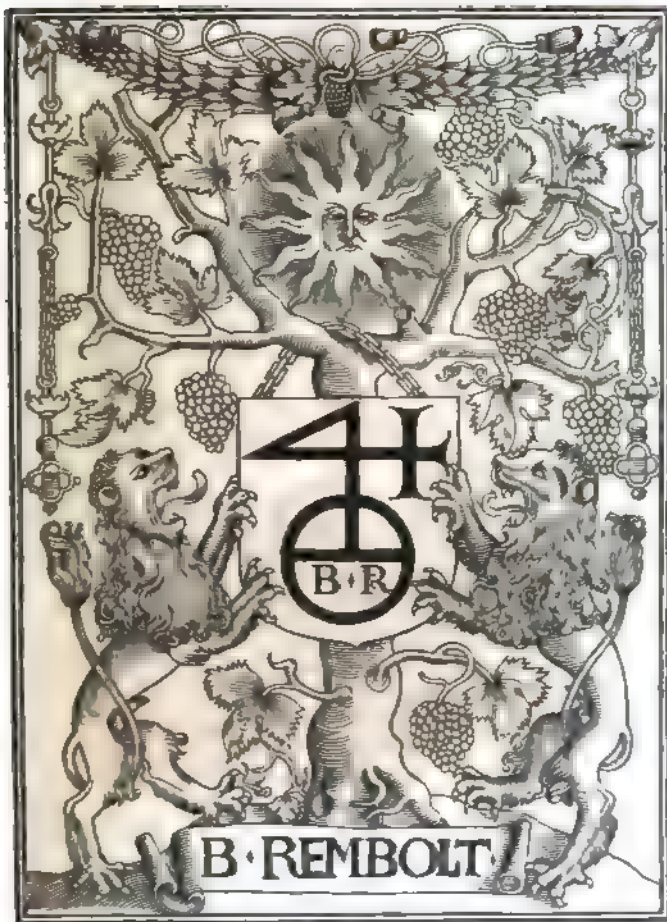
(See page 41.)

1474)—what is to be observed of him? See Panzer, vol. ii. p. 288, no. 127; p. 289, no. 142; where we find him styled 'libraire et imprimeur du roy nostre sire,' in the first edition of that well known work, *La Mer des Histoires*, 1488, folio, 2 volumes. He began to print in 1487, if not before. I can only take off my hat, 'en passant,' to Messieurs BALLIGAULT (whose pretty device of monkeys, executed in red, graces page 346 of vol. iii. of the B. S.; and who was imitated in such device by Jehan Lambert, with the following couplet—being a pun upon the Christian name of Balligault, which was FELIX :

*Felix quem faciunt aliena pericula cautum  
Est fortunatus felix diuque beatus.*

or

*Est felix sanctus cui sit fortuna secunda.*



THE DEVICK OF THE SAME.

and **GEORGE WOLFF** (each of whom began to print in 1488 or 1489: the latter, in partnership with **CAUCZENACH** in 1494—see Panzer, vol. ii. p. 291, no. 162, &c. p. 305, no. 310, &c.) in order to dwell a little more particularly upon **BERNHOLT REMBOLD**; whose devices adorn the present pages, and who first printed in partnership with his master **GERING** in 1489, according to an inference of Maittaire, (p. 505, note 2) supposed to be warranted by the text of Chevillier, p. 98: but see the parenthetical caution of Panzer, vol. ii. p. 290, no. 148.

. From 1494 to 1497, the names of **Gering** and **Rembold** appear constantly



THE DEVICE OF MICHEL LE NOIR.

(See page 45, post.)

together; but it was not till the year 1507, that Ramboldt, then united to CHARLOTTE GUILLARD, took a separate house, at a rent of 12 livres, (on condition of laying out 600 livres upon the premises) and thought of commencing business on his own account. In 1509 his name first appears alone under his





THE DEVICE OF PHILIPPE LE NOIR.

device, descriptive of his sign—'the Golden Sun.' In 1518 he died; but his widow, enamoured of the art which her husband so successfully practised, took



THE DEVICE OF DENIS ROCHE.

(See page 47, post.)

another printer for a second spouse—under the name of CLAUDE CHEVALLON, 'qui vint (says the amusing Chevillier) de la Place de Cambrai demeurer avec elle au Soleil d'Or, où il fit toutes ces belles Impressions des SS. Peres de l'Eglise que les Scavans recherchent,' p. 97. Madame Chevallon or Charlotte Guillard—which ever name be thought the more correct—outlived her second husband; who died in 1542. Charlotte however took away the initials of her first husband's name, and substituted those of her own, upon his decease; which initials continued during the life time of her second husband—and are found, in a beautiful and elaborate device, bearing testimony of her being 'the widow of Claude Chevallon,' and publishing in unison with G. Desboys—in a volume of the date of 1555. In the following year she died. Her house, according to Chevillier, was long afterwards distinguished as the residence of some printer or other. It may be added that Remboldt's larger device was stolen by P. Gnomonsus; who put his own name at full length below, and his initials in the centre of the shield, above. In a little quarto volume, (from which the smaller



RECORDED  
INDEXED





THE DEVICE OF GUILLAUME EUSTACE.



THE DEVICE OF THE SAME.

(See p. 47, post.)

device at p. 40, was taken) of the date of 1512, containing excerpts from the works of St. Cyprian, I find the worthy name of Berthold Remboldt in conjunction with one which of late has thrilled throughout Europe! Read, patriotic reader, what 'hereafter followeth': '*vigiliis et sumptibus magistri Bartholdi Remboldt, et Ioannis WATERLOX calligraphorum peritissimorum ac ceraciastimorum collecta et impressa: quorum distinctio fronte sequenti notatur.*' What a cluster of amusing anecdotes, relating to our ancient printers, might a little research bring together?

We now approach the LA NOIRS—MICHEL and PHILIPPE: see the fac-similes of their devices at pages 42-3, ante. There is a smaller and prettier device of Michel's, between 3 and 4 inches high, with birds below his shield bearing his initials, having the inscription of

*C'est mon desir de Dieu Servir  
Pour acquerir son doux Plaisir.*

La Caille gives the date of 1489 to Michel's first performance: ('Le Chevalier



THE DEVICE OF ANDREAS BOCARD.

(See page 51, post.)

delibéré en la mort du Duc de Bourgoyne ;') and to his work (p. 64, copied by Maittaire, vol. i. p. 236) the reader is referred for the epitaph of the same printer ; who died in 1520, and left monies for the chanting of Masses for the repose of the souls of himself and his wife JANE TEPFERN. PHILIP was one of his children ; and in a French translation of Orosius, of the date of 1526 (in the possession of the Rev. J. M. Rice) he is called ' Libraire et Relieur : ' as indeed were the generality of early Parisian printers. Philip's magnificent device was taken from a copy of Boccaccio's ' Genalogie des Dieux,' of 1531 ; in the very curious and interesting collection of my friend Mr. Lang. It is not, as La Caille (p. 91) observes, ' the same mark as his father's : '

- - - - Your pardons I crave,  
 Ye CARONS, and BELINS, and BENIAUTS brave—  
 Ye MAILLETS, and LAURENS, and TREFFERELS fair,  
 Ye LAMBERTS, RICHARDS, and MACCS debonnaire!

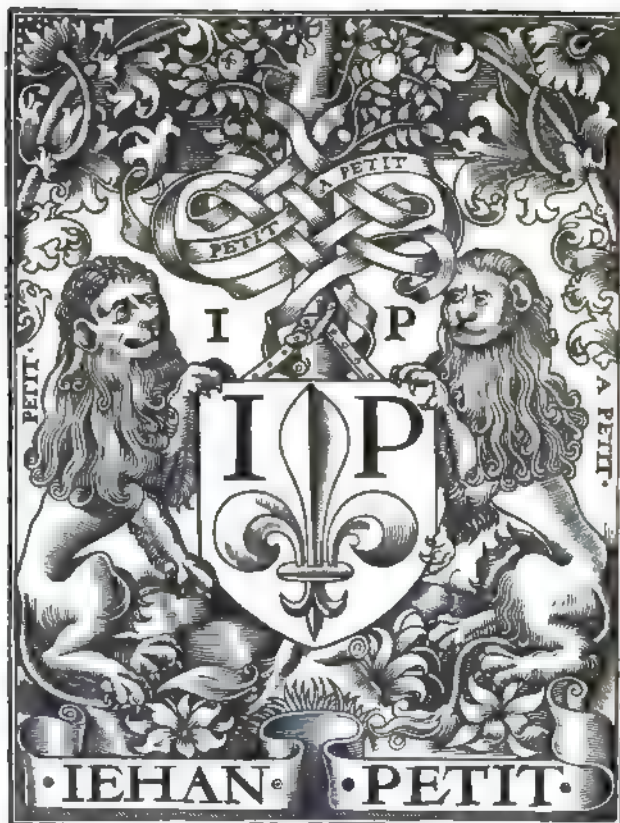


THE DEVICE OF JEHAN PETIT.

(See page 52, post.)

If I pass by ye, to pay a few minutes of respect to those distinguished typographical wights, Denis Roche, Guillaume Eustace, Andreas Bocard, Jehan Petit, Pierre and Francis Regnault, and Thielman Kerver! The spirit of Udalricus Gering animate and sustain me in these sketches—of men, dear to their country, celebrated in their day, and of a reputation, yet to be more extensively circulated and acknowledged! First, then, of DENIS ROCHE. He commenced printing in 1490, according to the authority of Le Long, as cited by Maittaire, p. 523, note 8; although La Caille first mentions an impression of the later date of 1499. He was a most indefatigable printer; and his device, as given at page 44, ante, is, I think, among the prettier ones of the period in which he lived.

But of EUSTACE—how can I speak in adequate terms of commendation? What splendid, what amusing, what truly valuable works are indebted to his press for their existence? Bear witness St. Denis and Froissart—to mention no others! Of the former, a brief notice will be found at page 39, ante; of the latter, methinks I see, in imagination, upon the sloping piece of mahogany at my



THE DEVICE OF THE SAME.

left hand, the lovely and matchless copies, one upon paper, the other upon vellum, which adorn the shelves of the *Athorp* and *Hafod* Collections: over the latter of which, in the silence of remote retirement, the bibliomaniac sighs with more than ordinary mental anguish, when he thinks that the hands, which lately turned over its pages with profit to the world, are now stiffened in death! No vulgar hands have reposed upon that same vellum copy—it was once De Thou's, and afterwards the Prince de Soubise's; at the sale of whose library in 1786 (*Cat. de Soubise*, no. 6818\*) it was purchased by Mr. Paris for 2999 livres, 19 sous; and from the sale of whose library, in turn, it was purchased by Mr. Johnes (I need hardly add, the last owner of the *Hafod* copy!) for 149*l.* 2*s.* A remark in the *Paris Catalogue*, no. 546, says, 'nothing has been spared in its binding by De Rome':... I wish everything had been spared: at least, that





THE DEVICE OF THIELMAN KERVER.

(See page 52, post.)

Monsieur De Rome had never applied his trenchant instruments to such a copy—for know, cultivator of bibliographical virtue, that its previous and precious binding was that of De Taot's library—('Vox facilis lauret!') mellow-tinted red morocco, with the arms, as usual, of that magnificent bibliomaniacal 'President' upon the sides—and in such binding it came from the Sotheby Collection! I am sufficiently well acquainted with De Rome's 'trenchant' propensities to conceive what must have been the amplitude of margin which this unique copy once possessed. But where was the taste of Monsieur Paris? Of the two, he was surely the greater culprit. Return we now, for a minute only, to the printer of these delicious tomes. I question if Eustace published any thing on his own account before the year 1498, or 1500. He, and JERAS MACRASA, printed the '*Grande Chronique de France*,' (often called *de St. Denis*) in 1493, *écho*, for Anthony Verard;



THE DEVICES OF PETER REGNAULT.  
(See page 54, post.)



THE DEVICE OF FRANCIS REGNAULT.

(See page 54, post.)

of which mention has been made already at p. 29, ante. From the year 1500 to 1520, (as I think) inclusively, the press of Eustace was in constant and most honourable occupation; and let his *Crowned Heads* and *Centaurs*, I entreat, (as you see them at page 45, ante) receive no slight homage as you regale yourself, chronicle-searching reader, among the tomes which tell of the 'olden time.'

Advance we now to ANDREAS BOCARD, 'one of the most skilful printers of his time, as may be seen from the number of books which he printed as well for others as for himself.' La Caille, p. 68. He began to print about the year 1494; and in his device, given at page 46 ante, he incorporated the arms of France, the arms of the City of Paris, and those of the University of the same city. His first effort was accomplished 'at the expense of Jacques Bezanoeau, a merchant of Poitiers:' see Panser, vol. ii. p. 306, no. \*317. He printed frequently for



What say you to these emblematic Representations, Devices, Shields, Coat-armours—call them by what name you please !?

DURAND GERLIER ; and both Chevillier (p. 324) and La Caille notice the 'very rare book' of the 'Figuræ Biblicæ, &c. Anthonii de Rampegolis,' of 1497, executed by Bocard for the same bookseller. (Look for one minute at *Fabric. Bibl. Med. et Inf. Ætat.* vol. i. p. 130, edit. 1754.) Bocard printed also for Gering and J. Petit. His motto may be gathered from the border surrounding his device. His device, however, as well as that of IOAN TREPPEREL (in the 'Lunettes des Princes' of the latter, of 1504, 4to.) is a close imitation, in the arrangement of ornament and inscription, of the device of Verard ; and perhaps the same artist executed both.

About the year 1495 the ASCENSIAN PRESS, or the press of the learned IODOCUS BADIUS ASCENSIVS, was established at Paris ; but as that press was quickly removed to Lyons, I shall 'discourse thereupon' in the account of Lyonese printers. Let us now make room for the illustrious name of PETIT. Iean Petit appears to have first worked in conjunction with that renowned bibliopolist and typographical artist, Guy Le Marchant ; of whom a good deal (although scarcely a fourth part sufficient) has been already said : see pp. 33, 36. La Caille assigns the date of 1498 to his earliest attempt, but inaccurately : see Panzer, vol. ii. p. 311, no. 370. At first it should seem that he was rather the publisher than the printer ; as more books of an early date are executed for, than by, him. He was made keeper or syndic of the royal library and printing office ; and in 1516 procured a confirmation of the privileges and exemptions of booksellers and printers as granted them by Louis XI. : but it was not till the year 1530 (if La Caille be accurate) that he received the distinction of being 'sworn bookseller and printer to the University of Paris : ' p. 71. His industry and gains (let us hope the latter, for the sake of his wife GUILLEMETTE DE LA VIGNE) were perhaps hardly ever exceeded : 'One may say of him (observes Chevillier) that he was the first of his day who kept various presses in motion ; as not fewer than fifteen printers were constantly engaged in his service.' His devices are given at pages 47-8, ante. Among Bagford's papers, I find a work printed by I. Ruelle, with a pretty device of a bird feeding her young ones, among vine leaves and fruits, upon a rock, in the sea—with the motto '*In pace ubertas*'—having I. Petit's initials, and bottom-border compartment, beneath : I suppose, executed for the latter. In the same multifarious collection, there is a neatly designed pair of rampant lions, smaller, as the device of AUDINET PETIT : probably a son of Iean. Consult Maittaire, vol. iii. p. 120.

I must again make scanty mention of the associated labours of Higman and Hopyl, (see p. 26, ante) and only call DAMIAN HIGMAN by his name, (noticing the omission of him by La Caille and Chevillier) in order to pay a respectful obeisance to the illustrious name of THIELMAN KERVER. Yet gaze a moment, tasteful reader, at the very shewy and elegant device of the said Damian

ALMANSA. I am infinitely delighted with them ; but I rust the stock of our Host is not yet exhausted ?

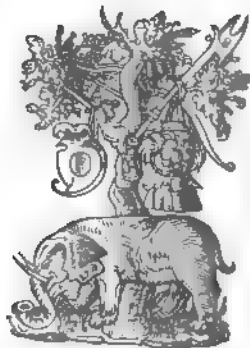
LYSANDER. Far from it ; as you shall presently see. Let me however pause a moment to inform you, that, hitherto, we have been travelling exclusively in the *Fifteenth Century*—

Higman (from Bagford's Collection) which adorns page 72 post. La Caille notices no book of Kerver's printing before the year 1504 ; but Lord Spencer possesses specimens in the years 1497 and 1498 : see the *Bibl. Spenceriana*, vol. iv. p. 512-514. These are probably among the earliest productions of his press. He married (says La Caille) YOLANDE BONHOMME, the daughter of Pasquier Bonhomme, and particularly applied himself to the printing of Missals ; in the sale of which he seems to have had an extensive concern, and was almost the only one who used red and black inks.' p. 76. Other printers, however, equally excelled in the variety of inks, as the pages from 87 to 93, of the preceding volume of this work, sufficiently shew. La Caille does not notice the distinction which is attached to Kerver's name as being found in the first book printed in the *Italic* type in France : see vol. i. p. 92. He gives us however some interesting short notices, sufficient to prove how intimately connected the history of the earlier Parisian printers is with that of the State of Arts and of Literature in Paris at the same period. ' Kerver (adds he) made several foundations, and to him we are indebted for the large stained-glass window above the door of the church of St. Benedict, finished in 1525, and containing the device (see p. 49, ante) which he introduced in his books. It is distinguished as being one of the finest church-windows in Paris. The same spirited character caused a similar window to be erected over the high altar of the church of RR. PP. Mathurins, where is also seen his device, as upon several other ornaments which he gave to these two churches, and in one of which his ashes repose.' *Hist. de l'Imprim.* p. 76. I take it that Kerver died not long after the finishing of these windows, as his widow put forth an impression of the '*Enchiridion Eccl. Sarisb.*' in 1528 : see vol. i. p. 92—of which book my friend Mr. Neunburg also possesses a copy upon vellum, that had successively belonged to Wanley, Lord Oxford, West, and the late Mr. Pitt—of missal-loving memory, (not, therefore, the late Mr. Pitt of power-loving memory). In this copy Mr. West wrote (as it strikes me, and as I have often written myself) a foolish memorandum : describing it to be ' the finest-printed English Missal on vellum, and the only one of this edition in England.' The memorandum bears the date of 1743. Kerver left behind three children ; John, James, and Thielman. James, in 1534, used the device of two fighting cocks, very neatly cut in wood ; and was the more active printer of the three. He also used a single, large unicorn, with his paw upon a shield. Consult La Caille, p. 105. So farewell to thee,—' PERITISSIMUS CALCOGRA-PHORUM THIELMANNUS KERVER CONFLUENTINUS !' see Panzer, vol. ii. p. 353, no. 595.

and are now just about stepping over the threshold to look around us in the early part of the *Sixteenth Century*—

LISARDO. Proceed without fear, and gaze without ennui.

In our way to the REGNAULTS, (PETER and FRANCIS) may we ask who was that DAVID LAUXIUS, 'Brytannus Edinburgensis,' that printed with Higman and Hopyl in 1496? See the particularised colophon in Panzer, vol. ii. p. 318, no. 378. (A better account of him will no doubt be given in Mr. G. Chalmers's forthcoming history of Scottish printing.) Let Francis and Peter Regnault have conspicuous places upon those shelves which groan beneath the weight of black-letter lore! La Caille makes Peter to be the son of Francis, and assigns the date of 1506 (instead of 1500, according to Panzer) to the first book printed by the latter: but here is some mistake. Peter was rather an elder brother, as I conceive; as there is direct evidence of his having caused an impression of one of the books of Ovid's *Metamorphoses* to be printed in 1496, 4to. see Maittaire, p. 628. In the colophon of that impression he is described as 'of Caen;' and indeed the second device, in red, given at p. 50, ante, is from a book printed at Caen in 1515; while the first, in black, is from a book printed by him at Rouen in 1500. Yet it should seem, from La Caille, (p. 103) that Francis had a son named Peter, who married GILLETTE CHEVALLOU the daughter of Claude Chevalon, (see p. 44, ante) and 'who distinguished himself from other booksellers and printers by the quantity of books which he executed in perfection.' His small device, a pretty improvement of his father's, may come in here.



The usual device of Francis Regnault is seen at p. 51, ante. He had however a different one; a shepherd and shepherdess supporting a coat-armour, with sheep feeding in the foreground—which is comparatively uncommon. His elephant and castle were imitated by Georgius de Caballia, in 1566; and his widow, in 1555, if not before, used the same, reduced, within an elegant border; having the initials of her maiden name, M. B. (MADELAINE BOUCHETTE) above, and the motto '*Sicut Elephas Sto.*' (a soothing sentiment for a disconsolate widow!) around it.

Such a prospect should be interminable. Who comes first to arrest our attention?

LYSANDER. The HARDOUINS, GILLET, and GERMAIN,\* are among the most ancient and most respectable printers of the period we are about to visit. Their *Missals* are sometimes enchanting; and their *red* and *black*, as well as the texture of their vellum, denote the skill and taste of the hands by which they were executed. The following is their *Device*; succeeded by a magnificent ornament, bearing the



THE DEVICE OF THE HARDOUINS.

\* The *Hardouins, Gillet and Germain*.] Panzer assigns the date of 1503 as the

arms of some grave and potent Seignor; which is frequently found at the end of their Offices and Hours.



ORNAMENT USED BY THE HARDOYNS.

earliest of that of any book printed by the HARDOYNS; and the collection of a friend supplied him with a volume of *Here*, printed by Germain Hardouyn, of the same date. See vol. xi. p. 221; vol. vii. p. 507, no. 61. A volume of the

Next come the GOURMONTs (ROBERT and GILLES)\* to claim the tribute of a respectful attention. You may remember to have been told that the public were indebted to these printers, especially to Gilles, for the renewal of the roman letter, which had disappeared since the earlier publications

\* *Office of the Virgin*, by Gillet, also of 1503, immediately follows; which was in the Crevenna Collection. The device, represented by Lysander, served also occasionally for books printed by Eastace, and one of the Du Prés; the usual device of the Hardouins being *Hercules rescuing Dejanira from the Centaur*. A brief notice of Gillet is given in vol. i. p. 91-2. They were both unquestionably very beautiful printers; and maintained a prodigious traffic in the sale of devotional volumes—their productions being, upon the whole, fully equal to those of Kerver, Figeoignet, or Vostre. German lived at the Sign of St. Margaret—Gillet, at that of the Rose.

\* the Gourmonts (Robert and Gilles)] Mr. Beloe, in the vth volume of his *Anecdotes of Literature and Scarce Books*, has devoted nearly 50 pages to an account of the labours of Gilles Gourmont, the Sabii, the Gryphii, and Colinaeus; and of these fifty pages, about thirty are apportioned to the mention of Gourmont and the editors of the works which issued from his press. No apology need have been expressed for the 'undue length' of the Gourmont article; as 'a great deal more of interesting matter relating to it, presents itself.' p. 159. That additional matter will not be here expected, or at least not given—if expected: as La Caille, p. 80 (brief, and not quite accurate) Chevillier, p. 246-264, Maittaire, vol. ii. p. 95-103 (copious and particular, as far as they go) not forgetting a little gossiping in Clement, vol. i. p. 206-7 (incorrectly referred to by Panzer, vol. vii. p. 526) may be consulted to almost every possible degree of advantage. Yet GILLES DE GOURMONT shall not be wholly dismissed without having a small chaplet of sweet-briar blossoms (they cannot aspire to the dignity of roses) entwined round his brow. Know then, classical reader, that Ægidius Gourmont was the FIRST PRINTER OF GREEK AND HEBREW BOOKS—AT PARIS. Yes, the Gerings, and Stols, and Higmans, had a classical taste; but their powers, as printers, extended only to founts of the Roman letter: that pretty and playful form of Greek type being entirely un essayed before the time of G. Gourmont. Under PROFESSOR TISSARD—(whose epistolary prefixes, as extracted by Maittaire, are extremely interesting) the modest, the virtuous, the truly classical Tissard—(and of whom I wish, apparently with Mr. Beloe, that we had even a good thumping volume of biographical intelligence)—under Tissard, Gilles Gourmont did wonders, considering his means. Like a methodical man, he began with a small quarto volume, containing the *Greek Alphabet*, the *Rules for pronouncing Greek*, the *Sentences of the Seven Wise Men*, with the *Golden Verses of Pythagoras*, and three other similar opuscula. These were published in 1507, under the editorial care

of Gering, Cæsaris, and Higman. The Gourmonts conducted their business chiefly under the direction of the

of Tissard : and of this work I choose to speak roundly, with Clement, that ' no one can dispute it the honour of being classed among rare and remarkable books, when he knows that it is the FIRST GREEK BOOK PRINTED AT PARIS,' vol. i. p. 207 (note 12). *The Batrachomyomachia of Homer, the Works and Days of Hesiod, and the Erotemata of Chrysoloras*, ' followed hard upon ;' that is, in the self-same year. Illustrious Spirits ! . . ye found the ground parched, or choked by the rank and luxuriant weeds of black-letter romance, rituals, and law glosses—and ye poured your refreshing streams thereupon to produce vegetation of a kindlier growth, and of a more nutritious fruit ! A golden harvest quickly succeeded. In 1508 Gourmont and Tissard brought out an *Hebrew and Greek Grammar* : read Mr. Beloe, vol. v. p. 154-5 : and sigh and wish that you had this grammar, in its original parchment covering, among the ' slim-quartos ' of your glass-efended, satin-wood, book-cases — ye bibliographical RABBINS of the day ! Why should Maittaire apologise for his ' Tissardine digression ' (vol. ii. p. 99) in his account of these Hebraic rudiments ?

Tissard is thought to have not long survived this production. He died therefore, phoenix-like, in a blaze of reputation ;—and his grateful printer may have added to the moisture of his own sheets by the tears which he shed on the decease of his patron. The *Gnomologia*, *Aristophanes*, and *Demetrius Chalcondylas*, each in Greek, the latter in 1525-8, are among the last and rarest productions of the press of G. Gourmont. It remains only to add, that there was a plentiful sprinkling of these Gourmonts. ROBERT, who began in 1498, and who had also a classical taste, (see Panzer, vol. ii. p. 324, no. 494) appears to have been the elder brother. JOHN was another brother ; and JEROM, BENEDICT, and JOHN, might have been sons ; according to La Caille, pp. 117, 142, 169. The device of Gilles de Gourmont, as given above, seems to have been imitated by our ROBERT COPLAND ; according to a fac-simile of the latter in the *Typog. Antiq.* vol. iii. p. 111. There is however a comparatively barbarous device of Gourmont, with St. John and the mother of Mary (apparently) as supporters of a shield, or coat armour, in the lower division of which is a half moon—with an angel above the shield. Bngford's Collection, *Harl. MSS.* no. 5922, fol. 7. Maittaire observes that Gourmont sometimes used, instead of his common device, (as above) the three *Crowns of Cologne*—occasionally with the Hebrew and Greek text from Psalm xxxvii. verse 25 :—

נער חייתי גם זקנתי

ולא ראיתי צדיק נעזב

וזרעו מברש לך :

Νεώτερος ἐγενόμην, καὶ γὰρ ἐγήρασα.

Καὶ οὐκ εἶδον δίκαιον ἐγκαταλειμμένον,

\*Οὐδὲ τὸ σπέρμα αὐτοῦ ζητοῦν ἄρτους.



learned Tissard; of whom, if I recollect rightly, Chevillier hath spoken largely and liberally. There is some tolerable good taste in this device of the second Gourmont.



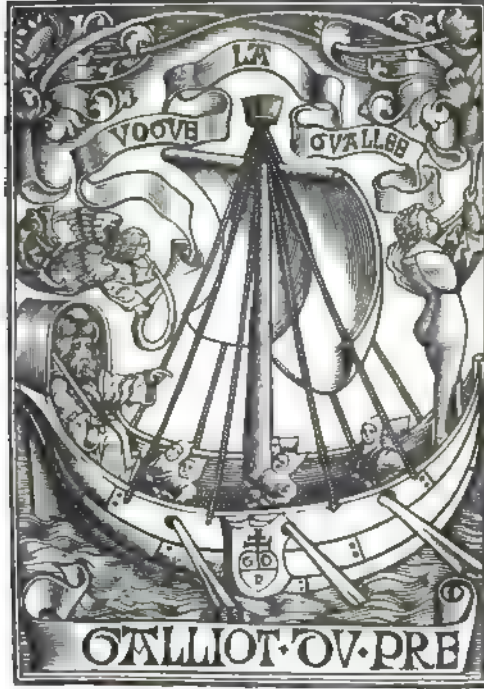
Let me now request you to cast a transient glance, as it glides along, upon the vessel of GALLIOT DU PRES :\*—a fine

He sometimes colophonised thus '*sub scuto Coloniciensi*' (Alphabet. Ling. Sanct. 1532) or '*sub insigni trium Coronarum Colonienisium*' (Lexic. Gr. 1523.) Consult the *Annal. Typog.* vol. ii. p. 103.

\* the vessel of Galliot Du Pré.] Galliot was the brother of JOHN and NICOLAS DU PRES : or DE PRATIS. Of the former, who commenced printing in the xvth century, see p. 33, ante. Nicolas does not appear to have begun to print till about the year 1505; see Panzer, vol. vii. p. 514, no. 127; nor our friend GALLIOT, till 1512—according to the same authority, vol. xi. p. 299. La Caille gives Galliot



fellow in his way, and a most indefatigable printer of Romances and Legends. Did you ever see a bark so curiously trimmed and manned?



rather a flattering character. He says 'he was a sworn bookseller, and composed several works, such as prefaces, advertisements, and dedicatory epistles—which appear in the books he has left us.' In the beginning of his '*Grand Coustumier de France*,' &c. by Boutillier (in 1514, folio, according to La Caille; in 1524, according to Maittaire; but wholly omitted by Panzer, vol. 1. p. 187-8, p. 272) we observe these pleasant adages:

Le Baillif vandange, le Prestost grappe,  
Le Procureur prend, le Sergent happe,  
Le Seigneur n'a rien, s'il ne leur échappe.

In 1541 Galliot Du Pré joined Colinaeus in his Bible. 'He was (continues Chevillier) one of the greatest printers and booksellers in his time. His device has a ready allusion to his name. He left behind two sons, PIERRE and GALLIOT.' *Hist. de l'Imprimerie*, pp. 85, (borrowed also by Maittaire, vol. ii.

A very different device was used by **JACQUES COUSIN**, a careful printer of Missals of the same period, and whose productions are by no means of common occurrence.



Another printer, also of unfrequent occurrence, and of the name of **GRANJON**, now claims a moment's attention for his device ; in which there is a prettiness of effect somewhat unusual in decorations of this character. He speaks for himself,\* as you will directly perceive.

p. 111) 150, 157, 185. I have seen a pretty device of Galliot the younger :—two men reaping—of the date of 1576 : in Bagford's Collection. The device represented by Lymaner is taken from a volume of 'Yanic Le Triste' (from the Roxburghe Library : B. R. no. 6806) in the collection of Mr. Lang.

\* *He speaks for himself.*] He shall discourse somewhat for himself in the present note : not however that I must venture upon any thing beyond a mere sketchy detail. *Pinner* (vol. vii. p. 510, no. 90) makes the first effort of his press to be



**LORENZO.** We are advancing fast towards the family of the STEPHENS, and COLINEUS—as I guess. But exercise your own discretion, and scold me if I am rudely intrusive.

**LISARDO.** Proceed quickly, dear Lysander, to the notice of those renowned printers.

**LYSANDER.** I will make a rapid advance towards them; for they were the very typographical heroes of Paris in their day—especially Henry Stephen the second.

in 1504: La Caille, in 1506; see p. 79. His device is prettier than his press work; at least if we may judge from an edition of Aulus Gellius of the date of 1518, in 4to. of which I shall have occasion to speak in the account of the ASCENSIAN PRESS; and of which the Greek passages introduced shew the barbarous state of Greek typography in Paris at the time of the publication. Grignon's *butresses* have an apt allusion to his own name—*gron-jones*: but there is a larger and more elaborate device used by him, of mermaids supporting the circle or shield upon which his name is thus inscribed: JEHAN GRIGNON.

PHILEMON. This is well; but I do not wish you to slur over the names of SIMON DU BOIS, (or rather of his master GEOFFREY TORY\*) the WECHELS, CORROZET, &c. Remember

\* *Simon Du Bois, or his master Geoffrey Tory.*] The retentive reader may have probably not forgotten the promise contained in the first note of vol. i. p. 98, respecting the meed of justice and praise to be here awarded to the above truly eminent booksellers and printers. But TORY merits a more particular notice than DU BOIS; as, if I mistake not, from the imperfect materials which have come down to us, he was a man of a most singularly ingenious and original turn of mind: being equally enamoured of philosophy, the fine arts, and printing. He lived at the sign of the *Broken Pot* ('*Pot Cassé*') and Du Bois was probably a workman acting under him. The graphic decorations of the Missal of 1527, the joint publication of Du Bois and Tory, have been copiously described, with fac-similes, in vol. i. p. 94-7. Tory worked formerly in conjunction with the elder Henry Stephen; and Maittaire has been delightfully copious respecting GODOFREDUS TORINUS: (as he is called by his Latin name) *Annal. Typog.* vol. ii. pp. 89-90; 550-558. La Caille supplied him with a pithy notice, and with Tory's epitaph, which he has reprinted: *Hist. de l'Imprim.* p. 98-9. De La Monnoye, in the *Bib. Française* of *La Croix du Maine*, &c. vol. i. p. 275-6, has a very curious note, relating to our Geoffrey; which shall be presently mentioned. In addition to these authorities, I have consulted Goujet's *Bibliothèque Française*, vol. i. p. 82; vol. ix. p. 178; vol. x. p. 18; and vol. xi. p. 390; (the three latter references are given by De La Monnoye, and relate to brief passages in Goujet which shew how necessary it is to let Tory have a place upon our philological shelves) as well as Fournier's *Manuel Typographique*, vol. i. p. xij.; Peignot's *Dict. de Bibliologie*, vol. ii. p. 301; vol. iii. (*Suppl.*) p. 303; and Vogt's *Cat. Libror. Rarior.* p. 244, edit. 1793—respecting the famous CHAMP FLEURY—the 'magnum opus' of Geoffrey Tory; and of which it may be high time now to speak

Maittaire calls this work, as first published in 1529, folio, '*liber notatione dignus et inventu rarissimus.*' It merits in every respect such a designation. It was printed by G. Gourmont, who had probably a share in it; but if Du Bois had executed it, nothing would have been wanting to render it a master-piece of printing as well as of ingenuity. Yet on very many accounts it is a most estimable volume. Its title, as taken from the book itself (in the possession of my friend Mr. Douce) is strictly thus: '*Champ Fleury. Au quel est contenu Lart & Science de la deue & vraye Proportio des Lettres Attiques, qu'on dit autrement Lettres Antiques, & vulgairement Lettres Romaines proportionnees selon le Corps & Visage humain.*' Below, we observe a '*Priilege pour Dix Ans Par Le Roy nostre Sire. & est a vendre a Paris sur Petit Pont a Lenseigne du Pot Casse par Maistre Geofroy Tory de Bourges, Libraire, & Autheur du dict Liure. Et par Giles Gourmont aussi Libraire demourant en la Rue saint Jacques a Lenseigne des Trois*

how you were pleased by the specimens of the first named printer, in our SECOND DAY's discourse . . .

LYSANDER. 'Tis true; and therefore I hasten to place

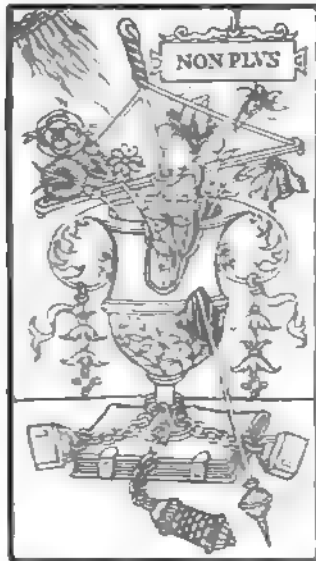
Coronnes.' This privilege is dated 1526; which may have led Fournier and Goujet into the error of supposing that it was published in that year: yet Goujet is right in his first notice of it: vol. i. p. 82—but see vol. x. p. 19. The small device of the author is beneath the privilege. A summary of the contents of the book, and two interesting prefaces, precede the text of the work. The second of these is noticed by M. De La Monnoye; in which a passage appears precisely similar to what Rabelais (book ii. chap. 6) puts into the mouth of his scholar Limosin; although the work of Rabelais was not published at that time; 'd'où (adds De La Monnoye) l'on conclut que dès-lors il en couroit quelque copie manuscrite.' The passage alluded to by the French critic commences with 'Quand esumeurs de Latin disent'—and concludes with 'de leur même personne.'

From the second edition of the *Champ Fleury*, of the date of 1549, 8vo. (also in the curiously-furnished library of Mr. Douce) I shall beg leave to add a different passage from this same second preface—before we step over the threshold, upon the text of the work itself. It is as follows: premising that Tory appears to have plumed himself upon being a great French philologist—'Le treuve en oultre qu'il ya vne autre manieres d'hommes qui corrompt encores pirement nostre langue. Ce sont Innouateurs et Forgeurs de motz nouveaulx. Si telz Forgeurs ne sont Ruffiens, ie ne les estime gueres meilleurs. Pensez qu'ils ont vne grande grace, quand ilz disent apres boyre, qui ont le Cerueau tout encornimatibulé, et emburelicoqué d'un tas de mirilifiques et triquedodaines, d'un tas de gringuenaudes, et guilleroches qui les fatrouillent incessamment.' Pleasant reading, this!—tender-mouthed reader!\* But for the volume itself:—it is full of interest and whimsicality. The author (according to Fournier, repeated by Peignot) derives the letters of the Latin alphabet from the name of the Goddess I O; pretending that they are all formed from an I and an O. Again we may say—'pleasant reading, this!' However the work is full of marvellous things; and the style of thought and of composition is sometimes amusing and prepossessing. The *Engravings* are neat and spirited; exhibiting, I am persuaded, specimens of the same artist who afterwards executed the Emblems noticed from page 258 to 264 of vol. i. of this work. On the reverse of B iij is a charming cut of 'Hercules

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\* Geoffrey Tory has, in turn, been pretty sharply rapped upon the knuckles in the *Menagiana*, for his affected phraseology and words. In his 'Epitaphia septem de Amorum aliquot passionibus,' printed by Colinaeus in 1530, he pretended to consider the following as classical—'murmurillare, insatianter, hilaranter, pederaptim, velocipediter, ægrimoniosius, avicipes conspergitare, venus-tutulentissus, vinulentibibulus, apneumaticus, collifrangibulum'—'mots très-dignes de Poliphile'—(observes the authority just given), et que, sur sa foi, le bon-homme Catherinot, dans l'Épitaphe de ce Tory, na pas manqué de garantir tels.' vol. iv. p. 265; edit. 1716.

before you the *Broken Pot* of GEOFFREY TORY. You have here specimens of it, as introduced either in the borders, or at the end, of his Missals.



THE DEVICES OF GEOFFREY TORY.

Gallies,' repeated on signatures F v, and F vj. This has the express date of 1596, upon a stone, to the left. 'The Triumph of Apollo and the Muses,' and

Few Printers were more celebrated throughout Europe than the WECHELS; \* whose flying horse, or *Pegasus*,

Bacchus, Ceres, and Venus, led captive,' are in the same style of art. There is a very whimsical Y on the reverse of M iij : displaying ' Envy, Pride, and Lust ;' and another Y, too whimsically minute to be satisfactorily described. The different alphabets are at the end of the work ; which indeed is divided into 3 parts. The first is an exhortation to philological studies ; the second describes the number, forms, and proportions of letters ; the third is very multifarious—upon the elements of languages, &c.

According to Goujet (vol. i. p. 81-2,) Tory trod in the steps of Jaques Dubois, (called Sylvius) but had ' more taste, correctness of apprehension, and solidity of reflection,' than that writer. They both however failed in obtaining partisans for their cause : yet Meygret and Pelletier afterwards ventured upon sounding the same trumpet against these ' Ruffiens ' adulterers of the French language—with the same success, or rather failure. Tory was a translator of both the Greek and Latin languages ; and the ' *Hieroglyphics of Orus Apollo* ' (see vol. i. p. 260) are among his versions of the former. I consider him to have carried on a most extensive, and I should hope lucrative, business. The privilege prefixed to the beautiful edition of *Horæ*, &c. before noticed, (vol. i. p. 98, note †) specifies that ' il ha faict, et faict faire certaines histoires et vignettes a Lantique, et pareillement vnes autres a la Moderne pour icelles faire imprimer, et seruir a plusieurs vsages dheures, dont pour icelles il ha vacque certain long tēps, et faict plusieurs grans fraitz, mises, et despens.' This privilege is dated the 24th September, 1524. The volume of ' *Horæ* ' appeared in the subsequent year ; and no praise can be too great for the variety, the delicacy, the beauty, and uniform good taste of its border-ornaments. La Caille extends the life of Geoffrey Tory to the end of the xvth century ; but I question if he lived beyond the middle of it.

Did the fanciful divisions and subdivisions of letters, exhibited in this volume, suggest the idea to Giovambattista of publishing his elegant and curious book (in the Italian language) ' upon writing all manner of ancient and modern hands of all countries ' in 1543, 4to. (See sign. E vi.) The author styles himself *Iohannes Baptista Palatinus*. The preceding is the first edition of his work, and the richly-furnished library of Mr. Douce contains a most desirable copy of it, in old vellum binding. A fine wood-cut portrait of the author is in the frontispiece. The device of Balthasar de Castolari the printer (a moth flying in the candle) is on the recto of the last leaf. There were two, if not more, succeeding impressions of it ; as a fragment of a copy, in my possession, exhibits the date of 1566, under the specimen of ' *Cancell. Romana formata*.'

\* *Few names more celebrated—than the Wechels.*] The father of this distinguished family of printers was CHRESTIEN WECHEL ; who, according to Maittaire, (vol. ii. p. 405) began to print in 1520, and carried on a successful business for upwards of thirty years. He published a prodigious number of books, and was remark-

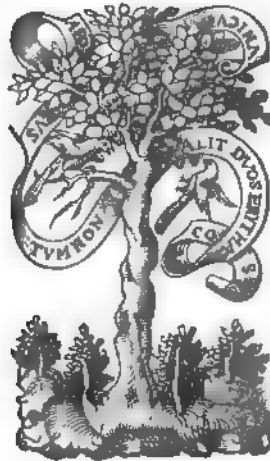
first commenced his career at Paris about the year 1534, and afterwards became more distinguished at Frankfort and

able for bringing them out in parts, for the convenience (I suppose) of a ready sale and quick return of profit. He was one of those printers, who, after the example of Gilles Gourmont, (in the language of Chevillier) 'excitez par les gens de Lettres de l'Université, se piquèrent d'honneur, et enricherent leurs Imprimeries de Caractères Grecs, pour ne ceder en rien aux Imprimeurs Etrangers.' p. 255. Bayle, (*Dict.* vol. iv. p. 490, edit. 1730) upon the authority of Chevillier, p. 141-2, observes, that 'Wechel was so correct in his editions, that, in Burana's Commentary upon Aristotle, 1539, folio, there are only two errata noticed at the end.' His first Greek book was the 'Alphabetum Græcum,' of 1530. Conrad Gesner, in his valuable *Pandects*, fol. 167, &c., fills nearly 4 pages with a list of Wechel's books, and with the prices for which they were sold, up to the year 1548. This list is preceded by a short epistle to the printer, in which Wechel is thus addressed . . . 'Tu certè jam olim propter optimos in utrâque Linguâ apud te natos Libros, quos miro nitore, & incredibili diligentia publicos fecisti, vel præstantissimus vel inter præstantissimos non postremus haberi et nunquam non celebrari mereris.' The epistle and list are both very judiciously reprinted by Maittaire, vol. ii. p. 411. Maittaire observes, that he supposes Gesner to have taken his list from 'Wechel's own Catalogue of his Books,' published in 1544, 8vo.: but, adds he, 'there are no prices in the copy of Wechel's Catalogue (or 'Index Librorum omnium, quos suis Typis excudit Christianus Wechelus,' &c.) which I have consulted.' Maittaire then subjoins a reprint of this very 'Index,' p. 421, &c. Read Bayle's long note about the poverty and persecution of our printer in consequence of selling an impious book. *Dict.* vol. iv. p. 490 (B).

Wechel was a great lover of Hebrew and Greek literature; and printed various elementary treatises, as well as the entire Books of *Genesis* and *Exodus* in the former language. 'If (observes Maittaire) he had executed the remainder of the Bible in the same splendid fount of letter, and form of volume—how would the student of sacred writ have been eternally indebted to him for so grateful and acceptable a gift!' Maittaire subjoins two pleasing excerpts from these first two books of the Pentateuch, published separately in the years 1536 and 1537, 4to. and now of excessive rarity. Wechel is supposed to have died in 1554, leaving a son of the name of ANDREW (or Andreas) to continue his business and perpetuate his name. Simon Du Bois sometimes printed for him. Indeed his device of the two Robins (see above) is supposed by Maittaire to have been exclusively that of Du Bois; and the same authority seems to infer that it was not used after the year 1533, when the *Flying Pegasus* (the usual Wechelian device) was substituted in its place. Andrew Wechel was a Protestant, and is thought by La Caille to have quitted Paris for Frankfort in consequence of having narrowly escaped the massacre on the eve of St. Bartholomew, owing to the friendly interposition of Hubert Languet, the Saxon minister then resident at Paris. Bayle thinks that his departure took place before that



Hanover. These printers however previously used the device of *Two Robins* in a tree. Let both devices here speak for themselves :



THE DEVICES OF CHRESTIEN WECHEL.

memorable and ever execrable event—yet it should seem, on the authority of A. Wechel himself (in the dedicatory epistle to the *Vandalia Alberti Krantsii*, *Frankfort*, 1575) that he run an extreme hazard on the night of the massacre. Bayle refers to this interesting document. The celebrated *Strasbourg* was corrector of the Wechel press; which, in the year 1561, was deprived of the superintendence of its chief director, Andrew, by death. *John Wechel*, together with *John Aubri* and *Claude Marni*, afterwards carried on the business, and became established at Hanover; and these, in the just and energetic language

I might dwell somewhat upon the **GRYPHII**, or **LES GRIFFONS**\*—names, eminently conspicuous in the annals of printing—but that their presses were more particularly

of Maittaire, 'have forbidden the name of **WECHSEL** to perish.' Consult the *Annal. Typog.* vol. iii. p. 455—460; where the marrow of La Caille, Chevallier, and Bayle is most judiciously extracted. Both at Frankfort and at Hanover the Wechels disported themselves with their *Pegasian Device*, in wood or upon copper, the former, generally coarsely—as the preceding fac-simile testifies: of the latter there is no prettier specimen, in my humble apprehension, than what you here behold, device-loving collector!



\* *The Gryphii or Les Griffons.*] This is not the moment for dilating upon these renowned typographical characters; as, although Francis Gryphius belongs rather to Paris than to Lyons, yet the latter place is the undoubted soil in which the

distinguished when they established themselves at *Lyons*. They certainly however were rocked in the typographical cradle at *Paris*. Let us reserve them for that part of our discussion which shall treat of early printing at Lyons.

BELINDA. I am delighted with such a corps de reserve. Now, then, for Les Etiennes and Monsieur Simon de Colines!

LYSANDER. Belinda is absolutely working herself up to a pitch of enthusiasm upon the subject—and yet I dare wager a *vellum Colinaeus*, against a *paper Stephens*, that she has never read three volumes from the press of either?!

GRYPHII have taken the deepest root, and produced the more perennial fruits. There is, however, among the papers of Bagford (*Hurl. MSS. no. 5922*) a very curious advertisement, in French, published I conceive by one of the family of these printers, about the middle of the xvith century. To what it was formerly attached, I am unable to conjecture. The reverse is blank, and it is printed, in the italic letter, within an elegant wood-cut border. I consider it a curious specimen of *bazar* advertising, (to borrow the current fashionable phrase) and peculiarly national: yet may it not be taxed as being a little out of place here?

AV GRIFFON.

*Griffon, Marchand tenant sa boutique dans la court du Palais, au coin de la grande porte, devant les grands degrez du May, vend de grandes Escritoirs fermantes à clefs, de chagrin garnies d'argent; Escritoirs de valises, de tables, de poches, et d'autres façons, pour mettre sur des Bureaux: Cornets et Poudriers d'argent, et d'autres façons: Tablette d'Hollandes: Agendas de chagrin, garnis d'or & d'argent: Miroirs de poches de chagrin, garny d'argent: Iartieres à la mode: Boucles d'argent, d'acier et de diamans: Cire d'Espagne de plusieurs couleurs: Ganifs de Tolose: Plumes d'Hollande taillées à la perfection: Papier fin de toutes grandeurs, coupé et doré: Poudres dorées à mettre sur l'écriture: Soyes à cachetter: Encre en masse: Cachets d'or et d'argent: Jettons nouveaux: Bourses à Jettons de velours et d'autres façons, en broderies d'or et d'argent: Colliers d'ambre: Estuits à racines de chagrin, garnis d'argent: Racines, et sponges musquées: Poudre de corail pour les dents: Poudres à dessecher, de musc et d'autres senteurs: Savonettes de Boulogne: Pâte d'amande pour laver les mains: Boëttes à poudre & houppes de soye: Plumes perpetuelles, d'argent, & d'autres façons: Trebuchets fins: Bougeois de chagrin garnis d'argent, et d'autres façons: Boutons de diamans: Porte-feuilles: Porte-cesdules: Orloge de sable: Porte-crayons d'argent: Estuits à curs dents d'argent à graver cachets: Curs-dents d'or, d'argent et d'acier: Tabattieres de différentes façons; et quantité d'autres petits bijoux, enrichis d'or et d'argent.*

*Et en sa chambre rue de la Pelletrie, près de Saint Barthelemy, où il y a pareilles de sortes de Marchandises.*

PHILEMON. Cease such cutting reproaches. Remember Corrozet,\* and then for Colinæus and Co.

LYSANDER. My memory happens to be somewhat treacherous, just now, respecting Corrozet; but in lieu of him, and of his device, do pray cast a quick and approving eye upon the pretty *Greyhounds* of DAMIAN HIGMAN!... a descendant of one in the distinguished firm of Higman, Hopyl, and Co. of whom you may remember some notice was taken

\* *Remember Corrozet.*] I will endeavour here to supply the treacherous memory of Lysander; particularly as, in vol. i. p. 256-7, a sort of promise is held out to say a word or two about this said GILLES CORROZET. Maittaire has enriched pages 125, 6, 7, of the third volume of his invaluable *Typographical Annals*, with a few particulars, selected from Du Verdier, La Croix du Maine, La Caille, and Simler, respecting this ingenious publisher and printer; nor am I sure, from the catalogue displayed by him of a few of the rarer pieces of Corrozet, that a curious collector can do better than look sharply out for clean copies of these said 'rich and rare' pieces. Corrozet was born at Paris in 1516, and died there in 1568. He had from infancy 'an excellent judgment and marvellous understanding,' says Du Verdier—'being versed in the Latin, Italian, and Spanish languages.' He was the author also of several poetical pieces, both as translations and original compositions. A numerous family bewailed the loss of this excellent and ingenious man; of whom I am well persuaded an amusing volume of *ANA* might be collected. Sigh, moralising reader, as thou dost peruse  
THE EPITAPHS OF CORROZET AND HIS WIFE:

*Heu! Heu! Corrozete, iaces: cor Numina sumant,  
Donec terra rosam proferat ista tuam.  
Scilicet inuideas, nec parcas, ferrea Clotho:  
Permanet in scriptis gloria uiua suis.*

*L'an mil cinq cens soixante-huit,  
A cinq heures deuant minuit,  
Deceda GILLES CORROZET:  
Aagé de cinquante-huit ans,  
Qui Libraire étoit en son temps.  
Son corps repose en ce lieu-cy;  
A l'ame Dieu fasse mercy.*

*Cy dessous repose le corps de MARIE HARELLE, iadis  
Femme de GILLES CORROZET, laquelle deceda le qua-  
trième iour de May 1562. par ladite misericorde de Dieu l'ame  
soit en Paradis.*

(Maittaire, by a strange mistake, makes the soul to rest 'at Paris!')

in the earlier part of this Day's discussion. I own these greyhounds are great favourites of mine.



THE DEVICE OF DAMIAN HIGMAN.

LISARDO. 'Tis vastly pretty—but we are impatient for old Harry Stephen and his descendants.

LYSANDER. I begin to be nervous about the result, as your expectations appear to be so ardently raised: yet wherefore should I fear? Maittaire holds out a lamp\* to light me

\* *Maittaire holds out a lamp.*] He in fact holds out two lamps, or beacons, for

across this bibliographical Hellespont—and as the winds seem hushed, and the waves are in gentle motion, I plunge in without fear or dismay. To drop all metaphorical flourishing. Know, that towards the end of the xvth century, HENRY STEPHEN THE ELDER, (father of the renowned family which bears his name \*) printed in conjunction with Wolf-

this Hellespontic effort. The first is, the *Life of Colinaeus* in his '*Historia Typographorum aliquot Parisiensium Vitas et Libros Complectens*,' 1717, 8vo. (of which a choice copy, upon large paper, clad in dark green morocco by that Coryphæus of book-binders, Mr. C. Lewis, has long adorned my bibliographical cabinet, and cheered many a moment of ennui) and his '*Stephanorum Historia, Vitas ipsorum ac libros complectens*,' 1709, 8vo.—His second lamp shines with almost equal radiance and interest in his *Annal. Typog.* vol. ii. p. 395, &c. wherein 'many things (observes he) either partially, or incorrectly, or not at all before known, are corrected and enlarged.' I consider the preliminary note, (p. 395) in which Maittaire replies to an attack made upon his previous labours by an author in the '*Lettres Choies de Mr. Bayle avec des remarques*,' 1714, 8vo., as a piece of elegant and most successful composition; breathing a spirit equally remarkable for its manliness and modesty. There was however no occasion for Maittaire (like another Teucer under the full-orbed shield of Ajax) to shelter himself behind theegis of Le Long, or of Prosper Marchand; as his own works, whether classical or bibliographical, are an ornament to his country, and a monument of imperishable reputation to his name.

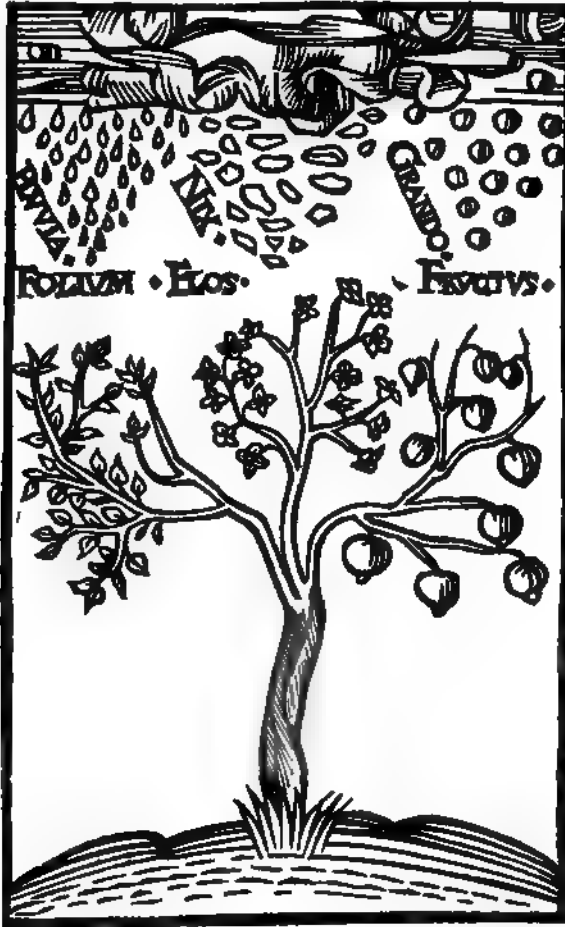
Almeloveen's work entitled ('*De Vitis Stephanorum Celebrium Typographorum Dissertatio Epistolica*') was published in a small and neatly printed duodecimo volume at Amsterdam, in 1683—dedicated to the famous Grævius. It is a spirited and interesting manual of the biographies of the Stephens, with short catalogues of the books printed by them; but much inferior, both in importance and extent of matter, to the subsequent work of Maittaire. Almeloveen was a distinguished physician at Amsterdam; and it is pleasing to hear a man, of his occupations and pursuits, talk—as he does, in the commencement of his epistolary dedication—of 'devoting his winter holidays to the amusement afforded him by his LIBRARY, whilst others are indulging themselves in gaieties, festivities, and useless pleasures and expenses.' A pithy and potent panegyric of the elder Robert Stephen, by Scevolas Sammarthanus, happening to catch the inquisitive eye of Dr. Almeloveen, he resolved upon the composition of his '*Dissertatio Epistolica*;' in which are many gossiping and amusing passages, and for which, with Menage, he may receive our best thanks.

\* the father of the renowned family which bears his name.] HENRY STEPHEN may justly be so designated. Maittaire says that he began to print in 1502 with Wolfgang Hopyl; but Panzer has favoured us with the title of a work ('Jacobi

gang Hopyl; and quite at the opening of the xvth century he appears to have commenced business on his own account. He probably took an early aversion to the black letter, as his books are generally executed in the roman character. There is a quiet sober effect about his printing which reminds us of the Basil books—which Gourmont imitated but feebly, and which Colinæus, and Robert and Henry Stephen (the Son and Grandson of the first Henry) improved upon, and carried nearly to perfection. It is singular that Maittaire should have never met with old Henry's device. It is, to be sure, very barbarous, and wholly unworthy of

Fabri Stapulensis *Artificialis Introductio moralis in decem libros Ethicorum Aristotelis*) of the date of 1496, in which the joint names of Hopyl and H. Stephen appear. *Annal. Typog.* vol. ii. p. 312, no. 379; and Maittaire's *Annal. Typograph.* vol. ii. p. 87. In his *Vitæ Stephanorum*, Maittaire assigns the date of 1503 as the earliest of that in the Stephanine series. In this latter work, p. 7, he admits that 'of the birth and education of the first H. Stephen, nothing is known with certainty.' It remains only to observe, that Stephen continued to employ, or to work in unison with, many celebrated printers, as well as to print by himself, till the year 1521, when he died, and was succeeded in his business by Colinæus, who shortly after married his widow. Stephen used the gothic type in conjunction with Hopyl, but rarely on his own account. His roman type is justly said by Maittaire to be 'not inelegant.' It is full-faced, and extremely legible, varied occasionally with red ink, and enriched with whimsical capital initials. His Greek type is of rare occurrence. Some lines of it appear, according to Maittaire, (*Annal. Typog.* vol. ii. p. 88, note (e)) in the *Morals of Aristotle*, of 1505, in the *Politics* of the same author, 1506, and more frequently in the well known and well-printed *Psalterium Quincuplex* of 1509; yet very inaccurately, and destitute of accents and breathings. In the '*De Curatione Græcarum Affectionum &c. Theodoretæ Cyrensis*, 1519, folio, there are yet more numerous Greek passages, and in every respect more correctly executed. *Ibid.* and see p. 328, note (e). It is extraordinary that Maittaire should have never met with the device exclusively belonging to the elder H. Stephen; as he says, in a note, at p. 87, that 'Stephen always borrowed the Rabbits of Colinæus;' and, in the text, that 'he had no device of his own.' Indeed the work from which the above fac-simile is taken (*Pauli Æginetæ Præcepta salubria Guilielmo Copo Basiliensi interprete*, 1510, 4to.) has wholly escaped him. The device is seen at the end of the book; which has a well-ornamented frontispiece (a full length of Saint Stephen) and some pretty capital initials, with a fair sprinkle of red printing. In the collection of Earl Spencer.

what had preceded it among his typographical bretheren:  
—as you may judge from the following fac-simile of it.



THE DEVICE OF HENRY STEPHEN THE ELDER.

This worthy character—the fountain-head of a race which  
has watered the literary republic with so many beauteous  
and bountiful streams—was succeeded in his business by





SIMON DE COLINES; (or SIMON COLINÆUS,\*) whom Maittaire designates as 'an active partner' with Stephen while he was living. This event took place probably in the year 1520, or

\* *Simon de Colines, or Simon Colinaus.*] Colinæus began to print in 1519-20, in conjunction with Henry Stephen; and continued his distinguished career till 1546, when he is supposed to have died. In 1550 his heirs succeeded to his business. 'There was none of the liberal Arts or Sciences, (observes Maittaire) no man eminent for his erudition at that time, but what appeared still more advantageously from the press of Colinæus.' 'His office (adds the same typographical critic) abounded with all sorts of well-cut founts of letter—French, Latin, Greek, Hebrew, and even Chaldaic.' *Annal. Typog.* vol. ii. p. 400. His Greek books are few in number; only eight—concerning which consult Mr. Beloe's *Anecdotes of Literature*, &c. vol. v. p. 185-8. Of these, the most distinguished are the *Aristophanes* of 1528 (containing 3 pages of errata) and the *New Testament* of 1534. See the *Introd. to the Classics*, vol. i. p. 63-4. Mr. Beloe doubts about the 'Galenus ad Patrophilum,' Gr. without date, given in the work last referred to, upon the authority of Mr. Wodhul. He supposes, from Maittaire's Life of Colinæus, that all the *Opuscula* of Galen were *Latin versions*; but in the *Annal. Typog.* vol. ii. p. 400, note (f) the 'Galenus Quæd. Opusc.' of 1529, and 1530, are placed among the *Greek Books*. I do not consider Colinæus to have been happy in the choice of his Greek character; which, at first also, (to speak plainly) was most miserably ill printed:—'mendosè et confusè,' is Maittaire's emphatic condemnation: yet the type itself he pronounces to be 'neat.' A specimen of his *Hebraic* and *Chaldaic* characters may be seen in the 'Catalogus Hebræorum et Chaldaeorum Nominum' subjoined to his edition of the Latin Vulgate Bible of 1541: *Annal. Typog.* ii. p. 400—so that Maittaire was wrong, in his Life of Colinæus, (p. 13) in saying that he printed only a very few lines of Hebrew in the Colloquies of Erasmus.

The *paper* of Colinæus is justly praised by Maittaire, for its 'purity and strength'—for being 'comfortable to the eye, and for preserving copies by its durability.' 'Hoc est, (says he, in continuation—and I will not mar such a thoroughly conceived and executed bibliomaniacal passage by translation) cur tantâ cum voluptate demiremur codices illos antiquissimos Spiræ et Vindelini, Conradi Sweynheym et Arnoldi Pannartz, ac Nicolai Jenson nunquam satis laudati; (hear, hear!) qui annis supra binas centurias quinquaginta adhuc superstites vincunt, quicquid nostro hoc ævo jactamus in typographiâ pulcherrimum: neutiquam corrupti, aut quâvis senectutis notâ rugâve deformati, sed primævo suæ impressionis cultu, intacto characterum nitore, intaminatâ chartâ, et integrâ marginum amplitudine spectabiles.' *Vit. Sim. Colinaei*, p. 8. Again I say, 'hear, hear!' Maittaire then speaks of the apposite ornamental title-pages of Colinæus's books; especially of the *Clictoveus*, (1520), *Galen*, (1530), and *Fernelius*, (1526). Many more might be added. The specimen adduced by Lysander, at p. 81, post, is taken from '*R. Britannus Atrebatensis de Parsimoniâ*,' 1532, 8vo.; a thin octavo

1521, occasioned by the death of Stephen in the latter year. Colinaeus evinced a more than ordinary sympathy towards the afflicted widow of his partner; for after the usual time of mourning had passed, he offered her his hand and his heart—as well as a participation of the profits arising from the uses of the puncheon and the matrix. I own I am not a little partial to the typographical feats of Colinaeus. He had not, I grant you, all the splendour, variety, and learning of his son-in-law, and more especially of the son of that son-in-law, HENRY STEPHEN THE YOUNGER—as he is usually called—but I consider him to have possessed a pure and well-cultivated taste, as well in the works which he published, as in the embellishments with which those works are adorned.

of 40 pages, (lately purchased by me for 10s., but originally published at 8 deniers) now in Lord Spencer's library. Colinaeus's dotted-ground capital initials are very soft and pleasing to the eye; as may be seen from some specimens given in the 'Preliminary Disquisition on Early Engraving and Ornamental Printing,' p. xl. prefixed to the first vol. of my *Typog. Antiq. of Great Britain*. Colinaeus is not the inventor of the italic type in France; however Maittaire may think that character, as used by him, 'fatter and fairer' than the Aldine. See *Annal. Typog.* vol. ii. p. 401-3: and vol. i. p. 92, ante; where the honour of having first introduced such type into France appears unequivocally to belong to THIELMAN KERVER.

Of his *Devices*, the earliest and rarest is that of the *Three Rabbits*, as given by Lysander at p. 79. I find it in the '*De Memorab. et Clar. Mulier.*' &c. of 1521, 4to. in the possession of the Duke of Devonshire, and in the *Boetii Arithmetica* of 1522, 4to. belonging to Mr. Wodhul. Sometimes these Rabbits, of a smaller size, are made to support a shield, upon which are the initials of the printer's name—without foliage, and with a less pleasing effect. The device of *Time* is the usual one of Colinaeus, above varied. Yet, occasionally, as in the *Hippocrates* of 1534, folio, and perhaps many others, he used a more formidable figure of *Time*, nearly 5 inches in height, with the motto of the second one above given. This gigantic figure, with the same motto, was also used in the seventeenth century, as I find it in the title-page of *Nautonnier's Mecometric de L'Eymant*, 1604, folio. The device of *Time* was indeed used by a multiplicity of printers, and I am not sure that Colinaeus has the merit of having first adopted it—as MICHEL DE HOOCHSTRATE certainly introduced it at Antwerp in 1530, in his '*L'entree de la tresacre Maiesté Imperiale faicte en la Ville de Ausbourg le xv. de Juing L'an m. d. xxx, &c. avec la belle et deuote procession faicte lendemain.*' xvi.

His title-pages, his press-work, the choice of his letter, both roman and italic, all bespeak the superior talents of the man who adopted them; and I really think that in the publications of Colineus we have the first examples of what may be fairly called CLASSICAL PRINTING at Paris. But I see you are impatient for his devices. Take, first, the rarest of

*our du dict mois. En laquelle on Maicte Imperiale a teste nue portoit une torche de chyre blanche,' 4to. (in the curious collection of Mr. Lang) in the following manner.*



It remains only to add that the 'Golden Sun' was a sort of border-device of Colineus. Maittaire has given a fac-simile of the above *Three Rabbits*, and of the second figure of *Time*; but each upon copper—and, necessarily, of not so strict a resemblance to the originals as the above are presumed to be. The prices for which many of Colineus's books were originally sold, may be seen in Maittaire's *Anal. Typog.* vol. iii. p. 147-204:—'lector *φιλοβιβλος* ideo non ingratus fore arbitror'—Maittaire rightly promises—and so, priced-catalogue-loving reader, receive, en bon gré, a very few samples of these said prices:

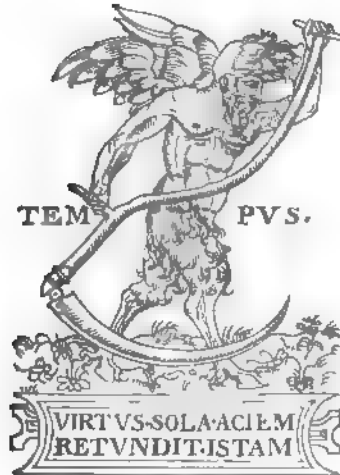
them—the *Three Rabbits*; and secondly, the varieties of his *Time*; premising that a much more gigantic figure of the same allegorical personage is oftentimes seen in the title-pages of Colineus.



Vetus Testamentum, minori formâ,	-	-	1525, 12mo.	24	sous.
Novum Testamentum, minori formâ,	-	-	1525, 12mo	6	
Hors ad usum Romanum, majori formâ, quibus elegantiores hactenus non sunt visæ,	-	-	-	14	
L'accord de la Langue Francoise avec la Latine, par lequel se connoitra le moyen de bien ordonner et composer tous mots,	-	-	1540, 8vo.	104.	
Græcarum Institutionum libellus x: C. Girardio Autore, 1541, 4to.	-	-	-	6	

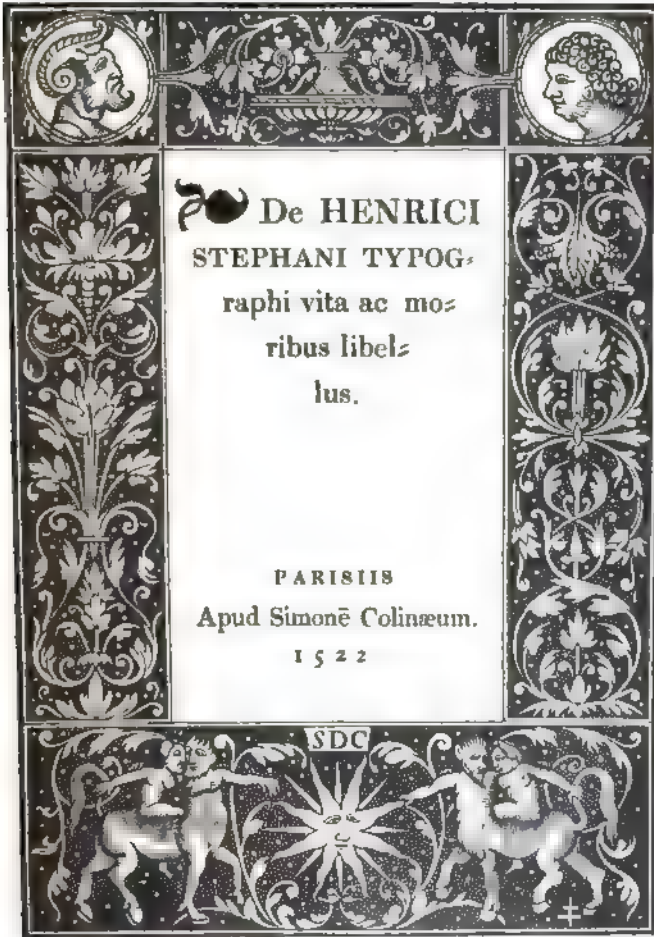
*Libres Ecclesiastiques à l'usage de Chartres.*

Heures petites,	-	-	-	1	sous. d.
Heures gros traict,	-	-	-	1 3	
Breviaires,	-	-	-	6	
Processionnaires,	-	-	-	4	
Messels petits	-	-	-	12	
Messels grans	-	-	-	25	
Graduels,	-	-	-	35	
Breviaires notés, ou Antiphona,	-	-	-	7	



As we have said so much about his title-pages, suppose I select the following — illustrative at once of prettiness and tastefulness of effect. You will see also, in the bottom compartment, another of Colinaeus's devices—namely, *The*

*Golden Sun.* I choose to fill up the space with a *fabricated* title; preserving the order in which the original lines are placed. Would that such a work existed!



LISARDO. 'Amen, with all my heart.' Is it too extravagant to suppose that such a composition was ever attempted?

LYSANDER. I fear so. But prepare now for the remainder of the STEPHANINE FAMILY. And first for the illustrious ROBERT, son of the Henry whom we have discoursed of,\*

\* *the illustrious Robert, son of the Henry whom we have discoursed of.*] Instead of a hasty and sketchy note, a closely-printed centenary of pages should be devoted to the 'Life, Character, and Behaviour,' of the truly 'illustrious ROBERTUS STEPHANUS, ROBERT ETIENNE, or ROBERT STEPHEN—take him under which name you please, gallant reader! First, we will say he was born in 1503; and up to his nineteenth year (1522), from his own confession, he was a corrector in the printing office of his father-in-law: see the conclusive note (d) in Maittaire's *Annal. Typog.* vol. ii. p. 403. In 1526 he commenced business on his own account; and pursued his typographical career, till his death in 1599, with equal glory to himself, to his profession, and to his country. It is difficult to say whether he was more gratified by his monarch's coming to inspect his office, and by his waiting till he had corrected a proof, or by receiving the parainetical dedication of Conrad Gesner (prefixed to the vth book of his *Pandects*), in which he is called 'among booksellers and printers like the sun amidst the stars.' See the rapturous address of old Conrad Gesner, as judiciously extracted by Maittaire, vol. ii. p. 445. We may here however, for three seconds only, touch upon a somewhat 'tender strain.' About the time of his setting up business for himself, Robert seems to have cast an anxious eye around him for some fair daughter 'among the sons of men,' who might partake of his cares, of his profits, and his reputation—and who should such fair object be, but a nymph, 'hight' PETRONILLA, the daughter of IODOCUS BADIUS ASCENSIVS?—a scholar and printer of established eminence at Lyons, formerly of Paris—and of whom, in the subsequent pages, something shall be said. Maittaire designates the gentle Petronilla as 'uxor litterata conjuge litterato digna.' In 1528 the far-famed HENRY STEPHEN appeared as the fruit of this 'learned' union.

Search, pains-taking reader, the copious pages of Maittaire for a list of the many-tongued volumes which have immortalised the press of the said Robert Stephen. Hebrew, Greek, Latin, and French—in all classes and departments—you have every thing, from such a source, in the fullest possible state of perfection. Search too the *Notices, &c. des MSS. de la Bibl. du Roi*, vol. i. p. lxxxv. for an account of the Royal Foundry of Greek types, under Francis I., with which Stephen's Greek books, and especially his New Testament of 1550, were executed: Stephen himself having been made 'King's Printer' in 1546. It is impossible to particularise every beautiful work, in every department, put forth by that illustrious printer; but I cannot easily forget the emotions of delight, and of absolute astonishment, with which I viewed his *Latin Bible* of 1540, in folio, UPON VELLUM, in the Auctarium of the Bodleian library—and the binding, too, of that ponderous and ample tome—antique, rich, and appropriate! Upon the whole, I am not sure if this be not the finest—to speak safely, I will positively say ONE of the finest—VELLUM books in the world! I leave Maittaire to fight Stephen's battles of orthodoxy

and the corrector of the press of his father-in-law at the early age of nineteen. He carried the typographical reputation of his country at once to its topmost pitch. There was scarcely any department of printing in which he did not excel, as much in correctness as in beauty. Hebrew, Greek, Latin, and French, his zeal, his learning, his unremitting, unwearied, application produced specimens of authors, in each of these languages, which charmed and astonished his countrymen, and which spread his reputation throughout the whole literary Republic. Equally caressed

with the Sorbonne Doctors, (vol. ii. p. 452-8) and the same writer to supply the reader with poetical attestations of the same printer's extraordinary talents. Examine also the enlarged catalogue of *Books published in the Office of the Stephens*, as given by Maittaire, vol. ii. p. 463-542, from original catalogues, with the prices subjoined—'Hujusmodi Catalogi (Maittaire rightly observes) rarissimi quidem nunc occurrunt, nec nisi ingenti pretio redimuntur.' We may, however, assent to the truth of Almeloveen's remark, that, 'it is surprising that R. Stephen never makes mention, in his writings, of his father; as he was of an age to know him, to converse with him, and to receive from him his instructions respecting his own course of life and study.' *Diss. de Vit. Steph.* p. 14. The curious reader may probably expect an account of the robbery of the royal matrices and punchcons, and of their conveyance to Geneva, of which our Robert stands accused; but such a subject is better fitted for the express biography of the printer. Read, however, the pungent notes (B) and (C) in *Chaufepie's Suppl. to Bayle*, vol. ii. pt. iii. p. 49: wherein the deposition of Le Clerc is very strong in favour of such an inference—and Le Clerc speaks from the testimony of his grandfather, to whom the punchcons were engaged by Henry, the son of Robert Stephen. It is certain that these types were not redeemed till the time of Louis XIII. in 1619. Chevillier and Maittaire are worth consulting upon the subject; but we must not believe Baillet in considering the robbery as a mere fiction—nor in supposing that Robert Stephen was hung in effigy at Paris, on account of it. *Jugemens des Savans*, vol. i. pt. ii. p. 22, edit. 1725. He was hung in effigy on account of his supposed heresy, when he quitted Paris for Geneva in 1551, and where he died in 1559. The Sorbonne bickerings and heart-burnings have long lain quietly at rest. The productions of Stephen, on the contrary, only increase in estimation with an increase of years.

Let us now say a few words about the Devices of Robert Stephen. The one, first above given, was his earliest. The second gives us the man under the tree; but of these there were at least two—one of them being of considerable dimensions, namely, nearly seven inches and a half in height—and necessarily attached



by his sovereign, and admired by the great scholars and critics of the day, Robert Stephen may be considered as among the most splendid characters—‘take him for all in all’—of the period in which he lived. His physiognomy, as given by Maittaire in the second volume of his *Typographical Annals*, is perhaps a little caricatured; but I love to gaze upon his long nose and flowing beard—full of cha-

to his folios. I am not sure whether our first Robert did, or did not, use the device which I have given as that of his son Robert; and which also the elder son Henry used. There are several varieties of these smaller devices. The *Twisted Snake* appears on a larger scale in the Greek Testament of 1550, and in other works. It was also used by TURNERUS, as well as by CHARLES STEPHEN. The *Portrait of R. Stephen*, given by Maittaire in his life and annals of that printer, appeared first in the *Icones* of Beza, (see vol. i. p. 279) but there are copies of that work in which it is omitted. It was afterwards most barbarously introduced in the biography of Almeloveen; in the form of a bust. I cannot at this moment recollect where the original is deposited from which these copies (certainly somewhat caricatured, as Lysander intimates) were taken; and shall now only draw a silken curtain over it, trusting that the fame of the original will live ‘for aye.’ Let me however request two further minutes of the reader’s attention to an *impromptu* of Marguerite of Navarre, with the response of our well beloved Robert thereto—upon the former’s visiting the printing office of Stephen. This pleasant jeu d’esprit appears to have escaped Maittaire, and the French bibliographers; but it is found in the [*Additions aux*] *Mémoires de Castelnau*, vol. i. p. 858, edit. 1751.

THE QUEEN OF NAVARRE’S VERSES.

Art singulier, d’icy aux derniers ans,  
Représentez aux enfans de ma race,  
Que j’ay suivy de craignans-Dieu la trace;  
Afin qu’ils soient les mesmes pas suivans.

THE REPLY OF ROBERT STEPHEN.

(‘*Au Nom de l’Imprimerie*’)

PRINCESSE que le Ciel de grace favorise,  
A qui les craignans-Dieu souhaitent tout bonheur,  
A qui les grands esprits ont donné tout honneur,  
Pour avoir doctement la science conquise.

S’il est vray que du temps la plus brave entreprise,  
Au devant des vertus abaisse sa grandeur,  
S’il est vray que les ans n’offusquent la splendeur,  
Qui fait luire par tout les enfans de l’Eglise.

racter, of veneration, and respect! His device and motto, indicative of checking too presumptuous a spirit of enquiry, are as follow :



Stephen used also a *twisted Snake*; and this, as well as the preceding, was imitated or borrowed by the other branches of his family. The following specimen of it, from the Greek *Appian* of CHARLES STEPHEN, may afford some idea of the taste of such a decoration.



From Robert, let us proceed to his son HENRY—the most

Le Ciel, les craignans-Dieu, et les hommes sçavans,  
Me feront raconter aux peuples survivans  
Vos graces et vostre heur, & loüange notoire.

Et puis que vos vertus ne peuvent prendre fin,  
Par vous je demeuray vivante, à cette fin  
Qu'aux peuples à venir j'en porte la memoire.

Note; this impromptu and reply are said to have taken place on the 21st of May, 1566: if so, they must have related to Robert Stephen the younger: but it must be remembered, according to Menage, that the father lived near Marguerite, and that both the one and the other favoured the Hugonot party: whereas Robert, the son, was a decided Roman Catholic.

distinguished of all who bore his name ; \* a man of such prodigious learning and perseverance, as to leave us in astonishment how he could have combined the incessant cares and

\* his son HENRY, the most distinguished of all who bore his name.] If it were ever my good fortune to be ' Master of a Mint' which should produce a surplusage of wealth (for Baron Comyns, in his Digest, vol. v. p. 386, tells us that ' surplusage does not prejudice') that surplusage, I verily believe, should be devoted to the erection and exercise of A PRESS—which should, I also verily believe, be first employed—not in rivalling and outshining other private presses of modern celebrity, in scarce poetical reprints, which ' the elect' only can duly read and appreciate—but in giving a more general currency to the reputation of the PRESS OF THE STEPHENS; and, in these *Stephensian Annals*, to do my utmost in encircling the brows of HENRY THE SECOND—not a Plantagenet, but one of the aforesaid ' Stephens'—with a wreath that might gain the approbation even of the SEPULCHRE of the day! (Maittaire, vol. ii. p. 400, may furnish a key for the unlocking of this ' submorose' allusion.) As it is, I can do little more here

( ' Visions of glory spare my aching sight!')

than observe, that Henry Stephen, the eldest son of Robert, employed his later youth, and the earlier years of his manhood, (see *Maitt. Vit. Steph.* p. 208, &c.) in travelling abroad; in visiting libraries; in inhaling and imbibing, with eye, lungs, nostril, and every pore of the cuticle, those bibliomaniacal miasmas—in treasuring deeply and strongly, in his inmost soul, those seeds of ancient and modern lore—which, by a proper cultivation, he knew would, one day, place him at the very head of his honourable profession. The venerable Du Verdier stops short, in his glowing eulogy of the father, (Robert) to except the son—' none of the present printers (says he) have equalled Robert; I except however his son Henry.' And how does Theodore Janson ab Almeloveen, M. D. (I am as anxious as the Vicar of Wakefield for giving folks their full and due titles) commence his brief biography of our typographical hero? ' Henricus Stephanus, scriptis suis eruditissimis ultra Germanias et Indas notissimus, (here followeth a quintrain of Latin metre) omnes sui stemmatis eruditione, fama, diligentia, facile superavit: quanquam ejus parens, Robertus Stephanus, ut jam docuimus, pluribus etiam laudibus ab omnibus meritissimus celebretur.' *Vit. Steph.* p. 59, edit. 1683. See the same life prefixed to the edition of H. Stephen's *Pseudo-Cicero*, &c. 1737, *Hals.* in 8vo.

To return to the typographical feats of this erudite hero. In 1554 he published *Anacron*; not only as the first fruit of his press, but as the first impression of the Poet. In 1556 came forth his magnificent edition of the *Greek Heroic Poetics*, &c.; of which the copy in the Althorp library is probably the most stately in existence. The years 1572-3 witnessed his *Thesaurus and Glossaries of the Greek Language*, completed in 5 immense folio volumes—which,

' Like Aaron's serpent, swallows up the rest'

attentions of his business, with the preparation of materials for the press. He was, without doubt, not only the most

of his works for extent of erudition and immensity of labour. His *Herodotus* (of 1566), *Thucydides* (of 1564), *Xenophon* (of 1561), *Diodorus Siculus* (of 1559), and *Plutarch's Lives* (of 1572)—to mention no more—are at once existing and beautiful monuments of the classical taste of 'Henry, the son of Robert Stephen.' To the bibliographer, however, his '*Artis Typographiæ Querimonia*,' 1569, 4to. and his '*Epistola de suæ Typographiæ Statu*,' &c. (1569, 8vo. each reprinted a score of times, but of which the original impressions are luckily in my own cabinet) are documents too interesting not to be noticed. The former is in verse, and complains of 'Illiterate Printers, by reason of whom the Art of Printing comes into disgrace.' There are numerous '*Epitaphs of Printers*' subjoined; and among them, are nine upon his Father—indicative at once of his affection and enthusiasm. In his epistle upon the 'State of his own press,' he takes occasion to complain of the *avarice*, as well as of the ignorance, of printers—'accedit avaritia (says he)—malum in arte typographica magis quàm in alia ullâ formidandum.' p. 57.\* A little before, he speaks in a very gallant and liberal spirit of his own liability to the commission of those errors which he reprobates among his bretheren: 'Absit enim ut sibi quisquam persuadeat, ita me aliorum errata proferre, quasi ipse sim ἀνάμαρτος, et hominem me esse non meminerim, id est, cum cuius sit labi, errare, nescire, decipi. Imò verò me et colloco in hoc numero, et iam nunc, in meo opere esse in quibus lapsus me existimem, ingenuè fateor.' p. 39. To this epistle is added a list of books printed in his office up to the period of its publication—'of which (he observes) a few copies yet remain on hand.'

Henry Stephen, like his father, spent a great part of the latter period of his life at *Geneva*; the then popular resort of the Calvinistic or Hugonot party. His style of composition became proportionably severe with the asperity of his opposition to the Roman Catholic tenets; and Maittaire regrets, in common with every sensible reader, that these religious animosities should have soured the dispositions, and interrupted the studies, of such truly eminent characters.' *Annal. Typog.* vol. iii. p. 483. The death of Henry took place, in his 70th year, at Lyons, in 1598; (in 1596, according to Almeloveen) and he may be said to have passed from this world in a blaze of glory—as the period of his decease was irradiated by that of several other printers of nearly equal celebrity. A few months before he died, he visited his son-in-law Casaubon, and promised him some assistance in the notes for his *Athenæus*. Justice however requires that we should notice the charge of *infidelity*, or of carelessness, in collating MSS. and adopting texts, which Bœclerus and Joseph Scaliger have brought against this distinguished printer; and which charge his son-in-law Casaubon has endeavoured,

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\* Maittaire seems to have had the same notion. In calling upon the printers of his own times to rival those of antiquity, he is led to observe—'At quotus quisque omnium nunc inveniatur his moribus, quin lucro quæstûque, non peritiâ et literarum studio, cum illis veteribus contendat?' *Annal. Typog.* vol. iii. p. 1.

learned of his family, but of the printers of his day—if we except, perhaps, **TURNEBUS**—and yet I will not, upon recon-

with becoming alacrity, to repel. Consult *J. de Almeloveen*, p. 96, and *Maittaire's Vit. Steph.* p. 483, &c. Nor are the arrogance, petulance, and occasional self-adulation of Stephen to be passed over without censure. Verses, almost without end and without number, were written to enshrine the memory and perpetuate the fame of this extraordinary man. Read *Maittaire*, &c. Of his *Portrait*, unluckily, I believe no legitimate copy remains. His largest device, peculiarly his own, is given faithfully above. The *Library* which he left behind is reported by *Casaubon* (*Epist.* cxcii) to have been rather select than numerous. It appears, however, from the same authority, that a considerable lapse of time intervened before the son-in-law could 'obtain a sight of it.' The excerpts in *Maittaire* (*Vit. Steph.* p. 491) are very interesting.

The character of H. Stephen was far from being amiable. Even the attachment of *Casaubon* towards his daughter was somewhat embittered by a consideration of the positiveness and occasional morosity of the father. *Maittaire*, however, (apparently as an antidote to the severity of *Mallinkrot's* censure) thus places his defects and excellences into the opposite scales. 'At verò si quis varias ejus incubrationes tum editas tum edendas, et præstitas et promissas, perfectas et imperfectas, quarum passim in vitâ, uti fuit occasio, mentionem feci; si præterea varias ejus occupationes et itinera perpendat; tot potius et tanta ab eo præstari potuisse mirabitur; repetétque sæpius epigramma à *Joanne Posthio Archiatro Wirzburgico* in *Henr. Stephanum* compositum.

*Et libros facere, et doctos excudere libros,*

*Longus uterque labor, durus uterque labor.*

*Huic gemino incigilat pariter tua cura labori,*

*Henrice. O mirè sedulitate risum.* (*Almeloveen*, p. 94.)

*Henrici ingenium* (nec enim ejus culpas celabo, ne per earum dissimulationem ejus laudes in dubium veniant) fuit paulò arrogantius et morosius, qua propter et omnibus non placuit, et sibi sæpe cum viris quibusdam eruditis rixas concivit. *Vit. Steph.* p. 485. I shall conclude this account of Henry Stephen with a fac-simile of his hand-writing (free and noble as his press-work!) taken from a copy of his 'Thesaurus,' given, (as it imports) to the library of the University of Heidelberg; and formerly in the possession of Messrs. White and Cochrane. For the fac-simile I am indebted to Mr. David Constable, a young and zealous wooer of all that belongs to sound classical bibliography, and of no mean promise in the profession (bibliopolistic) which he hath chosen for his future eminence.

*Celeberr. Academia Heidelberg*  
*Henr. Steph. D.D.*

sideration, lay a great stress upon such exception. His early love of travel and of observation—especially of every thing in the shape of a *MS. or Printed Book*—was regulated and matured, as he grew up, by great critical knowledge; and if he seemed, like the *Poison* of his day, to have an intuitive *tact* and perception in the decyphering of *MSS.*, his eagerness to publish what he found new and interesting led him occasionally to the commission of errors, and to be charged with wilful misinterpretation. His merits however are so transcendant, that, like specks upon a mirror, his errors can never dim the general effulgence of his fame. Contemplate now his principal *Device*, and bid him farewell!



LORENZO. Do you say nothing of FRANCIS and CHARLES STEPHEN ?

LYSANDER. Only that they were the brothers of Robert, and consequently the uncles of the great Henry. Yet CHARLES, who practised both physic and printing, was no contemptible proficient in the latter art ;\* and to FRANCIS we

\* *yet Charles—was no contemptible proficient in the latter art.*] Maittaire dispatches his biography in about nine pages : but he adds a very interesting appendix, from which (extracted from *Mcnage's Anti-Baillet*, cap. 59) the following may be worth repeating. They are the verses of *Antoine Baïf*, son of *Lazare de Baïf*, and a former pupil of Charles Stephen :

Je ne fûs pas si-tôt hors de l'enfance tendre  
 La parole formant, qu'il fût soigneux \* de prendre  
 Des maîtres le meilleur, pour dès-lors m'enseigner  
 Le Grec & le Latin, sans rien y épargner.  
 CHARLES ESTIENNE PREMIER : disciple de Lazare  
 Le docte Bonami : de mode non barbare  
 M'apprint a prononcer le language Romain &c.  
 En l'an, que l'Empereur Charles fit son entrée  
 Reçeu dedans Paris, l'année desastree,  
 Que Budé trépassa, mon pere, qui alors  
 Alloit Ambassadeur pour vostre aieul dehors  
 Du Royaume en Almagne, et menoit au voyage  
 Charles Estienne ; & Ronsard, qui sortoit hors de page :  
 Estienne Medicin, qui bien parlant étoit :  
 Ronsard, de qui la fleur un beau fruit promettoit.

In his *Annal. Typog.* (vol. iii. p. 119) Maittaire favours us with the following epigram by J. Vulteius; to Charles Stephen; in which Vulteius unites the names of *Colinæus*, Robert, Francis, and Charles, in neatly-turned strains of panegyric:

AD CAROLUM STEPHANUM.

Vobis quid STEPHANIS, ROBERTO,  
 FRANCISCO, tibi CAROLE, et trium uni  
 Vitrico facili rudis juventus :  
 Nostro hœc tempore, sæculo hœc beato,  
 FRANCO principe, diligentia ergo  
 Non debet ? magis ipsa his duobus  
 Debet mehercule, quàm omnibus magistris,  
 Professoribus, atque pædagogis.

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\* Son pere Lazari de Baïf.



are at least indebted for a device of rather unusual elegance. You shall be convinced that I do not speak loosely. Gaze and admire.



Vestrâ namque operâ et labore factum est,  
 Ut nîl nunc habeant libri Latini,  
 Quod non discere quisque per se & absque  
 Præceptore quest; nec est necesse,  
 Nostra ut natio Gallicana posthac  
 Ad scholas properet, vel ut magistrum  
 Simplex turba, tenella, delicata,  
 Clamantem audiat, audiat tonantem,  
 Aut sceptrum videat, minasve spectet  
 Doctoris ferulasve murmurantis.  
 Thesaurus mihi Gallico-Latinus  
 Roberti Stephani, viri elegantis,  
 Certus testis erit; breves libelli,  
 Perdocti tamen, utilesque multâs,  
 Vestes, vascula, naviumque formæ  
 Horti, semina, quæ docentur à te,  
 Augēbunt etiam fidem: probati  
 Vitrici typus, officina, prælum,  
 Nec me vana loqui satis loquentur,  
 Francisci quoque niduli librorum  
 Terrorum, quibus explicatur omne,  
 Phrasis quod capit utriusque linguae  
 (De linguis Latine Gallicæque

PHILEMON. Is there not also *another* ROBERT STEPHEN, son of the first Robert, and brother of the Henry whom you have just noticed ?

LYSANDER. There is so ; and I love his memory, because

Hic fit mentio) niduli, inquam, abunde  
 A falso mea vindicare possunt  
 Isthæc carmina, et auibus putabunt  
 Nil à me esse datum suis, probè illi,  
 Qui vos in cute noverint et intus.  
 Jam cùm, Carole, quatuor juventus  
 Nil non Gallica debeat labori,  
 Sacras quæ studet expolire ad artes,  
 Vobis quid, rogo, quatuor reponet,  
 Hôc pro munere diligentiaque?  
 Nil dignum dare, vel potest parare,  
 Hoc unum nisi det, parétque, avitum  
 Nomen quod sonet : ergo det juventus  
 VITRICO, et STEPHANIS TRIBUS CORONAM.

*Hendecasyllab. lib. iv. edit. Colin. 1538, p. 99.*

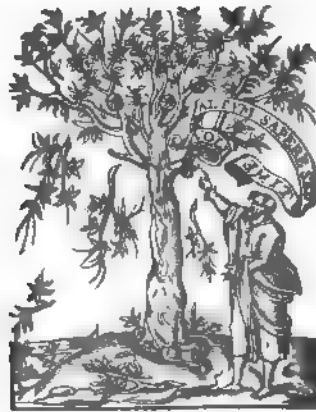
It should seem that our Charles was a *physician* as well as *printer*—a union of professions, I believe, never since exhibited in the same person. Whether he had ever any glimpse of the '*casu medicinale*,' I will not take upon me to determine ; but certain it is he appears to have been a successful practitioner in cases of *gout* : for thus the famous Buchanan caroleth his praise, in his '*arthritical*' elegy—sent to Tastæus and Tevius in 1544 :

Sæpe mihi medicas Groscollius explicat herbas,  
 Et spe languentem consilioque iuvat.  
 Sæpe mihi STEPHANI solertia provida CARLI  
 Ad mala præsentem tristia portat opem. *Vit. Steph. p. 176.*

Charles died in 1564. He printed only two Greek books : a beautiful folio Appian in 1551, (of which no tasteful bibliographer can suffer a sound fair copy to escape him) and a New Testament in 1553, in octavo. See *Introd. to the Classics*, vol. i. p. 164. Yet this Testament may be doubted ; as it is given in a very questionable manner by Almeloveen, and is so noticed by Menage and Maittaire. He printed however the '*Institutiones Gr. Ling. of Clenardus*' in 1551, 8vo. and some Greek and Latin excerpts from Priscian and other authors, in 1554, 8vo. Of Hebrew (of which he is said to have been a great admirer) he printed only the Book of Genesis in 1556, 4to.

FRANCIS STEPHEN, his elder brother, requires a merely brief and passing notice. Maittaire gives only 13 books as having issued from his press ; and of these he places the '*Vinctum*' of 1537, 8vo. as the first. I possess a copy of this not incurious work (from which the above fac-simile was taken) and another volume, of the same date, from the same press, not mentioned by Maittaire : accompanied

he preferred his conscience to the terms upon which he was to possess his patrimony. Whether this decision was consistent with sound logic—in other words whether the ‘terms’ which he refused were not wise and judicious, I shall not stop to enquire—as, to our own feelings and judgment, no question can arise respecting the superiority of the Protestant faith, as then exhibited at Geneva, to the *dicta* of the Sorbonne doctors at Paris: who really, I think, upon the whole, comported themselves with unbecoming severity towards both Henry Stephen and his father. Robert the son, however, appears to have acted conscientiously,\* and as such let us view his device with satisfaction. There are, I believe, varieties of it.



with some pretty wood cuts. It is an abridgement of Bayfus ‘*De Re Nauti*,’ 1537, 8vo. with the same device. Both works were addressed ‘*Adolescentulis Bonarum Litterarum Studiosis*.’ The date of 1571 appears to be the latest of any attached to the books of Francis Stephen, the elder.

\* *appears to have acted conscientiously.*] Maittaire is uncertain whether Robert was older or younger than Henry, his brother. In 1563 he was made ‘King’s Printer;’ and published Gubler’s ‘*Edict, &c. faite par le Roy Charles IX.*’ &c. in 4to. the same year, so beautifully, that ‘the learned from all quarters hastened to commit their works to his press.’ *Vit. Stéph.* p. 505. His father Robert bequeathed him his property upon condition of his quitting Paris, and returning

Of the remaining branches of the Stephanine family—**FRANCIS**, the second son of Henry; **PAUL**, also a son of the same; **ROBERT**, the grandson of Old Robert, and nephew of the Great Henry; **ANTHONY**, the grandson of the same great man, &c. &c.—what shall we say, but that, as the family became gradually extinct, the reputation of its latter branches seemed to die away? \*... Yet that

to Geneva; but he preferred his conscience to his patrimony. His French verses upon the death of De Thou are languid and heavy: full however of gentle phrase and courtly compliment—but why did he omit to notice **THAT LIBRARY** of which many of his own books must have formed a part? He died in 1588. Charles the IXth had a high opinion of him, and sent him to rummage foreign libraries, and select the choicest MSS. and rarest books. The royal mandate, or commission-bearing letter, yet exists: but where is the journal or *Diary of Robert Stephen the Younger*, made when he was abroad? Was it ever printed? How many Sovereigns must go towards purchasing a copy of it — if peradventure a copy be in existence? A question, too immense and too momentous for instant solution—and so ‘let it pass.’

\* *the reputation of its latter branches seemed to die away.*] This ‘golden-pippin’ conclusion—namely, that on the death of the mother-stock the subsequent grafts produce adulterated fruit, and in the end the very *species* itself perishes—seems equally melancholy and severe. But so, I fear, it is. Yet to begin with the **SECOND FRANCIS**: who was both a reformist and a learned printer at Geneva. He pursued a successful career for about 20 years at this latter place. On returning to Normandy he married **MARGARET CAVE**, and had by her two sons, Gervais and Adrian, and one daughter, Adrienne. The sons were booksellers at Paris, and the daughter married into the same fraternity. Yet La Caille observes that he never met with a book printed with the names of either Gervais or Adrian subjoined. **PAUL STEPHEN** seems to have been rather ‘the darling of the family.’ He was more robust than his brothers, and was brought up under the immediate eye of his mother. Yet his education was by no means neglected; and I am not sure whether he does not, of all his brothers, rank directly after his father. *Almeloveen* says that ‘he visited London about the beginning of the xvith century, for the sake of paying a visit to his brother-in-law Casaubon, then resident there: and among the friends and learned acquaintance whom he secured, was John Castell, to whom he inscribes his edition (with additions) of his father’s Concordance. At this time probably, says he, he gave his device, the same as his father’s, to one **JOHN NORTON** — then bookseller to king James I!’ *Vit. Steph.* p. 121. Paul had several children; among whom were **ANTHONY** and **JOSEPH** — ‘chosen king’s Booksellers at Rochelle; but who died there, in October 1629, not long after their settlement: being swept away by the plague.’

day had shone forth with no moderate lustre throughout Europe, which displayed the extraordinary talents of the FIRST ROBERT, and of the SECOND HENRY, STEPHEN; and if the sun of that family set in comparative feebleness of splendour, its noon-day radiance was felt, acknowledged, and admired, throughout the whole of the literary republic. . . . Where next shall I direct my steps?

LORENZO. Finish with the Parisian printers, before you take a trip into the Netherlands or Low Countries. What say you to the MORELS, TURNEBUS, FEZENDAT, VASCOSAN, and sundry other contemporaneous wights? \*

There seems, however, to have been another Anthony Stephen: consult Maittaire's *Vit. Steph.* p. 537; p. 550, &c. who, in his Life of Paul, and of this Anthony Stephen, is more circumstantial and interesting than usual in his minor Stephanine biographies. There is yet a THIRD ROBERT and a THIRD HENRY to notice: each using the family device. This third Robert died in 1645, (Maittaire 541-545) and Henry much about the same period. A MATTHEW, and a JOACHIM Stephen yet appear—but 'Obe jam satis!' I shall conclude, therefore, with the eulogy of Borremansius, in his letter to Almeloveen, p. 128. 'Non fuerunt illi Viri, ut vulgus typographorum solet, literarum rudes; sed ad tantum eruditionis culmen eveci, ut vel principem locum tueri facile possint, in primos HENRICUS,' &c. The *Device of the Stephens* had a host of imitators. Among them, Nicolas Chesneau (1564) and Matthias Hovius (1672) exhibited the most preferable copies which I have seen: although that of 'Sin plucking apples from a tree,' with a human skull, below, of Hovius, is hardly a copy. The Elzevir's may be considered copyists of the Stephens in the selection of their device; which, however, to speak truly, was both a diminutive and contemptible imitation of it.

\* *the MORELS, TURNEBUS, FEZENDAT, VASCOSAN, and sundry other contemporaneous wights.*] 'Brief let me be' respecting these typographical heroes; eminent, beyond all doubt, as they unquestionably were. Maittaire hath devoted the best part of his *Hist. Typog. Aliquot Paris.* 1717, 8vo. to an account of them; and from him, chiefly, the ensuing particulars are collected. WILLIAM MOREL gives a very interesting account of his studies in the prefatory epistle to the Chancellor Spifame, prefixed to an edition of 'Cicero de Finibus,' which issued from the office of Tiletanus in 1545. This was the first editorial attempt of Morel; and the epistle will be seen at full length in the *Annal. Typog.* vol. iii. p. 429, &c. In 1548 Morel engaged himself in the office of Tiletanus. In 1550 he printed with Roigny, Martin, and the Du Puis. About the same time

**LYSANDER.** I can only speak of them in the briefest possible manner : Maittaire having devoted his instructive pages to an ample account of them. But of all the typo-

Jacques Kerver did some business for him. In 1552 he was entered of the society of king's printers, chiefly by the interest of Turnebus, and printed in conjunction with this latter distinguished artist about four years : Turnebus supplying the Greek, and Morel the Roman, type. In 1555 he received his diploma of king's printer ; and abandoning his smaller Greek type — ' *regios majores et nitidiores usurpavit*,' says Maittaire, with becoming emphasis. He then seems to have dropt his first device of a *Greek Theta*, and adopted the *twisted Serpent*, as before given. He died at Paris in 1564 ; a victim to his never-ceasing anxiety and application to business. The eulogy of Maittaire is extracted in a note in the *Introd. to the Classics*, vol. i. p. 302. His brother, **FREDERICK**, of nearly equal classical attainments, and a man apparently of a singularly sweet and winning disposition, married Vascosan's daughter, and inherited the fortune of that printer. Frederick was both printer and interpreter of languages to his Majesty. He died at Paris in 1583, in his sixtieth year : leaving behind three sons, of the names of Michael, Frederick, and Claude. **CLAUDE MOREL** was the father both of Charles and Giles ; and adopted the *Fountain*, as displayed at p. 101 post ; but being made secretary to the king in 1639, he gave over all the concerns and materials of his printing office to his brother Giles, who probably printed as late as the year 1647. Let the **FAMILY OF THE MORELS** rank next to that of the **STEPHENS** in the *Annals of Parisian Typography* !

Of **ADRIAN TURNEBUS** how can we speak in sufficient terms of commendation, and where is the well-versed classical student and critic who would not exercise all his energies in confessing his obligations to him ? He was born in 1512, and died in 1565 : living in the very vortex of typographical hustle and celebrity at Paris. As a scholar and printer, he yielded to none ; and he has the honour of having been tutor to Henry Stephen the younger. De Thou, Lambin, Scaliger, all the wits, critics, scholars, and eminent characters of the day, showered down upon him, from their well-replenished *cornucopie*, flowers of all colours and odours, as testimonies of the high opinion in which he was held by them. And yet what shall we say to the ' scandalous chronicle' of the great Joseph Scaliger ? ! Peruse and pity, chivalrous reader. ' On the day even of his marriage with Magdalen Clement, so ardently devoted was Turnebus to his studies and pursuits, that he stole a few hours from the presence of his beloved, to his—shall I say, more?—beloved books.' See La Caille, p. 129 : (and note, there, the testimonies of Huet and Montaigne respecting Turnebus). Budæus did the same ' scandalous' thing as Turnebus : *Introd. to the Classics*, vol. ii. p. 383, note.

I possess the quarto volume, published in the year of Turnebus's death, which is filled with a variety of pieces, chiefly poetical, to the ' illustrious memory' of that distinguished man, and from which Maittaire has contrived to make so interest-

graphical geniuses you mention, **TURNEBUS** was undoubtedly the most learned and distinguished. His thumping volume of *Notes*, under the formidable title of *Adversaria*, has long received its due portion of celebrity. Let the Ladies examine for a few seconds the devices of these distinguished printers; premising that Turnebus used the *twisted snake* as before

ing a compilation in his account of the same printer. These pieces are printed by T. Richard and Frederick Morel; and one of them (in prose, 'quæ vere exponit obitum Adriani Turnebi Reg. Prof.') gives rather a singular picture of his latter moments. It had escaped Maittaire. Perhaps he thought it might unnecessarily swell his account of the life of him. Read his sensible remark at page 78 of the *Hist. Typog. Paris*. Turnebus was buried the very day on which he died; and neither 'priest nor monk' attended him during his illness. 'His dying request to his beloved wife was, that when his spirit had ceased to animate his body, his interment might take place without the least funeral pomp or expense.' A few sorrowing friends only attended the corpse to the grave.

**MICHAEL VASCOSAN**, who ought to have taken precedence of William Morel, receives very handsome treatment at the hands of Maittaire. He began to print in 1532, and concluded probably his earthly, as well as typographical, labours in 1576. He first used the *Ascension Press* for his device; as he married Catherine the daughter of I. B. Ascensius. Maittaire, both in the *Hist. Typ. Paris*. (p. 17-32) and *Annal. Typog.* (vol. ii. p. 544, &c.) is quite enthusiastic in commendation of him. His latter device was a *Fountain*; but very clumsily executed, and much inferior to the pretty fountain used by Comino de Tridino in 1560, &c. **FEZENDAT** is a great favourite with me, from his Virgil of 1541, 4to., most elegantly executed, and which, in the old school of bibliography, of the time of Foulkes and Mead, used to be highly estimated, and purchased at a considerable price. Maittaire, vol. iii. p. 121. note (b) discourses briefly but pleasantly about Fezendat and his coadjutor **ROBERT GRANJON**—whose device, as given at p. 99, post, in conjunction with Fezendat, was taken from '*Le Tombeau de Marguerite de Valois, Royné de Navarre*,' 1551, 8vo. in the possession of Mr. Lang. The 'Viper and Finger' is the eternal ornament of the books of **MICHAEL SONNIUS**; less elegantly executed, however, than the above.

As to 'sundry other contemporaneous wights,' above alluded to by Lysander, I will not suffer myself to be drawn, by silken and almost imperceptible chords, into an interminable labyrinth of varieties; and so, good humoured reader, take what I happen just now to have at hand. . . Take, first, the device of '**GERARD MORRHUS**, a German;' who printed at Paris ('at the *Sorbonne College*') the Greek *Scholía* of Didymus upon the *Odyssey* in 1530, 8vo.: a book of rather unusual occurrence. Let us hope too, if mermaids do in reality make their

## FIFTH DAY.

99

exhibited. **WILLIAM MOREL**, the eldest of the family so distinguished by that name, in addition to the same snake, used the following device.



THE DEVICE OF WILLIAM MOREL.

appearance, that such a one as the said Gerard chose to adopt for his device, is also of 'unusual occurrence.' Was a mirror requisite to give double lustre to such beauty?



As the second, take the device of **MATTHEW DAVID**—of equal singularity but of less deformity. He printed 'in via Amygdalina, e regione Collegij Remensis;' and had for motto 'Odiosa Veritas'—'qui nous prend (says La Caille) par nos



His brother, the first **FREDERICK MOREL**, adopted a text of Scripture ('every good tree bringeth forth good fruit') rather happily; as his motto, in the subjoined device, may testify—a motto, by the bye, which it would be well for the public if printers would always keep in recollection.



**THE DEVICE OF FREDERICK MOREL.**

propres paroles, nous portant le poignard à la gorge.' *Hist. de l'Imp.* &c. p. 124. The ensuing is taken from a small quarto volume containing the *Andria*, *Adelphi*, and *Phormio* of Terence, (the title-page professing to have 'six plays,') 1547, 440. David's books are of rare occurrence. The present is rather prettily executed.



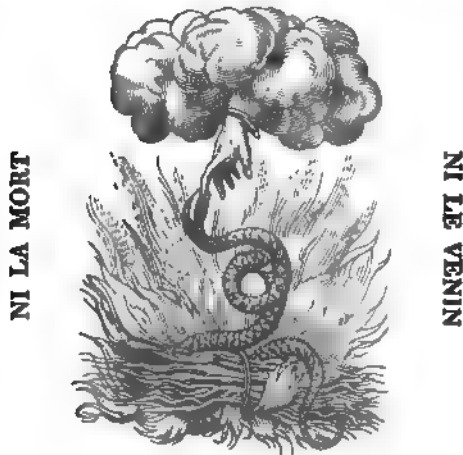
CLAUDE MOREL, son of the said Frederick, borrowed or improved upon the *Fountain* of VASCOSAN. Look at this magnificent display of trickling streams . . . and wish that, under the shadow of some wide-spreading oak, you sat near, disporting yourself with some duodecimo of old poetry printed UPON VELLUM !



FEZENDAT used two devices; one, peculiarly his own: the other, in conjunction with GRAN JON. You have them both here, and may prefer which you please.



THE DEVICE OF MICHAEL FEZENDAT.



THE DEVICE OF FEZENDAT AND GRAN JON.

ALMANSA. These are vastly pretty. I hope we shall yet see a score of them.

LYSANDER. That will depend upon the collection of our Host. In the first place, let us enter a sort of menagerie of animals of various kinds, to select what appears to be the most deserving of admiration. Do look at this plump barn-door fowl: 'tis the *Fat Hen* of CAVELLAT!\* I question if Bewick could have clothed the creature in more characteristic plumage?



THE DEVICE OF WILLIAM CAVELLAT.

\* *the fat hen of Cavellat.*] Cavellat printed in conjunction with Jerom Marnet, (see page 33, ante) and used in general a different device: his '*Fat Hen*' being borrowed from RICHARD—who introduced it with the date of 1540 in the circular inscription. This said '*Fat Hen*,' however, is the real property of the BIRCKMANS, at Antwerp: Frederick Birckman having published an octavo

In the second place, how like you the *Swan of AMATEUR*, with the absurd pun upon the celebrated sentence, or motto,

edition of the Latin Bible, as early as 1526, in the frontispiece of which we see the following ornament and circumscription :



*Prestant in pingui gallina, cum Antuerpie apud portam  
Camere, tum Coloniae circa templum Cathedrale.*

Messrs. Arch have a vastly pretty copy of this bible, in the italic type—'elegantissimè typis excusè.' I am not sure whether ARNOLD BIRCKMAN were not the first who kept and 'fatted' this 'Hen.' At least his heirs used the following device.



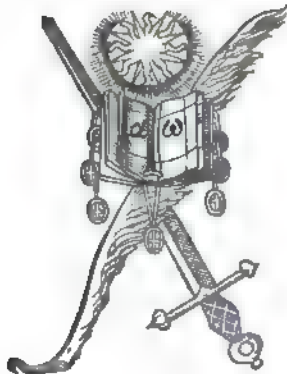
COLONIAE.  
*Apud Herodes Arnoldi Birck-*  
*manni. Anno 1562.*

which is supposed to have led Constantine the Great to victory? I own these conceits are mightily foolish.

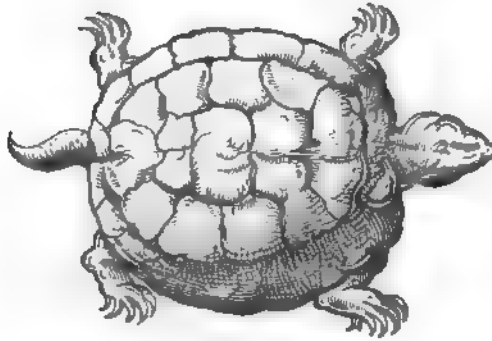


THE DEVICE OF JOHN AMAEUR.

Thus have we recreated ourselves with the 'Fat Hen' of Cavellat. Among the more singular devices of printers, of this period, we may notice that of **PYTHA HAULTIN**; prefixed to his Greek Testament of 1549, 8vo.



Pursuing our animal speculations, let me bespeak your commendation of the *Tortoise* of CYANE and FOUCHER.



TECVM HABITA.

THE DEVICE OF L. CYANE AND I. FOUCHER.

LORENZO. There is some point in the motto used by Messrs. Cyane and Foucher. They wish their books, like the tortoise, to be stationary in our libraries. Where such a frontispiece is the prelude to innocent recreation, or instructive sentiment, the tortoise of the said Messieurs shall be my constant household companion. But I suppose there is no end to similar embellishments?

LYSANDER. They are doubtless very numerous. Hark! the very woods around us re-echo as if to the roar of some immense African lion...

BELINDA. What mean you?

LYSANDER. I mean the device of the *Lion* used by MYLIUS at Strasbourg... but no... we have not yet reached that tremendous animal. Yet I know not whether the more quiet and stately attitude assumed by the *Lion* of NICOLAS COUTEAU, also a Parisian printer, be not as deserving of respectful admiration. The motto on the scroll purports his paws to be resting upon a *shield* bearing the *arms* of *Florence*.



THE DEVICE OF NICOLAS COUTEAU.

**LISARDO.** A very model for 'Snug the Joiner' to exhibit—at the next representation of the *Midsummer-Night's Dream*! Let me here however make a remark before you dismiss your *Parisian Devices* . . . With one exception only, (which concerns *Claude Morel*) all the devices which you have laid before us appear to be cut *upon wood*. Can you



favour us with no other *Copper-Plate* representations? And when did the latter begin to predominate?

LYSANDER. I will favour you with two more only; premising that they abounded towards the middle of the sixteenth century—especially at Paris and Amsterdam. Take, therefore, the *Sacrifice of Isaac* as used by LOUIS VENDOME, and the *Two Storks* of SEBASTIAN CRAMOISY\*. . . It is now, however, time to put an end to the bibliographical recreations of the Day. Methinks you have seen pictures enough for *one* morning . . . and I am at the close of my Parisian researches. What say the ladies?

BELINDA. The ladies will be influenced by the decision of the gentlemen; and more especially by that of the *Monarch of the Day*!

LORENZO. As Lysander appears to have got through his Parisian printers, he may probably wish to postpone the remainder of his typographical researches till the morrow. There is yet, I perceive, an abundant harvest to be gathered in such a disquisition?

LYSANDER. Undoubtedly: although it was my original intention to have carried you through the Low Countries in the course of this morning. Lyons, Louvain, Antwerp. . .

LORENZO. Let us travel in those places to-morrow. Our eyes begin to be dazzled by the number of grotesque and extraordinary ornaments which you have already placed before us.

LYSANDER. It shall be as you wish; although the clouds seem to be gathering in the horizon, and I fear we must not set our hearts upon a stroll in the garden before dinner. The

\* *the Storks of Sebastian Cramoisy.*] See THE OPPOSITE PLATE. The Storks were a common device of the printers in the 16th and 17th centuries. NUTIUS used them at Antwerp, in 1577, with a serpent; and SEBASTIAN NIVELLE had them, frightfully cut in wood, in 1574.



The Device of Leuclerius



The Device of S-Laſtan' rem



*Billiard-Table*, however, may supply the want of out-door exercise; and to that diversion I strongly recommend you—premising, that we have no anecdotes of GERRING's disporting himself in the like recreation! While you are occupied with your *queues* and *balls* (for I cannot affront the gentlemen by supposing the *mace* to be called into play) I shall make arrangements for travelling to-morrow into the cities just mentioned. A tidy workman keeps his tools in order. I shall therefore replace what has been taken down for your gratification to day, and prepare the materials for your entertainment to-morrow.

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So courteous a conclusion drew forth the liveliest marks of approbation. On the morrow, Lysander—having all his *Devices* and *Portraits*, &c. placed before him in the order in which he meant to deliver his typographical lecture—continued in the following manner.

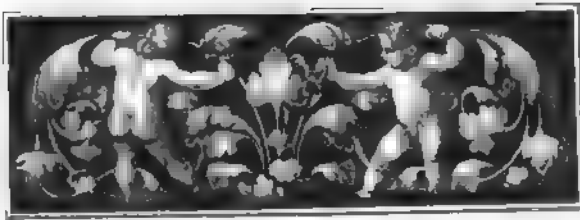




**SIXTH DAY.**

## **ARGUMENT.**

*The former Subject continued, including some Account of  
early Printing at Louvain.*



## Sixth Day.



IN the ornaments which excited so much of yesterday's attention, you could not have failed to observe, upon the whole, a deficiency of correct taste and classical composition. I admit, however, that to a bibliographical antiquary, or to a *bibliomaniac*, if you please, (for Lisardo, I know, prefers the latter appellative) such ornaments cannot fail to be interesting. Even their capriciousness secures for them a sort of respect or attachment; considering that age generally gives a sanction to everything, however in itself destitute of propriety of character. The very snuff-box, cane, coat, badge of privacy, or of public deportment, which belongs to a character of eminence and celebrity, assumes, by association of ideas, a more than twofold degree of interest; and we should prefer the jacket which Schoiffher wore, when he worked off the sheets of the first Psalter, to the ermined robe of the judge who awarded



restitution of the monies due from Gutenberg to Fust. Thus, even a splinter of the deck of the *Victory* (the ship in which NELSON fought, conquered, and died) has more charms in our eyes than the most highly wrought piece of ebony or satin-wood, in the repository of the most fashionable-upholsterer in the metropolis . . . and thus WELLINGTON's blue great coat, worn by him at the ever-memorable battle of Waterloo, would, with hearts accustomed to beat to true patriotic impulses, assume a tint of more magical hue than all the splendour even of a Chinese Emperor's wardrobe. So covet, I beseech you, the quaint and queer devices of the MARNES and KERVERS of ancient days ; and never fancy your copies of the works of those printers complete, unless they possess the banners, as it were, of the chieftains to whom they belong.

We left off, I think, with an account of Parisian printers. The next city, in interest and magnitude, to the metropolis of the empire, is *Lyons*. Who first, Lisardo, primed and brandished the *Printer's balls there?* . . .

LISARDO. Some ancestors of the well known *De Bures*—if a late publication be correct.

LYSANDER. The 'late publication' to which you allude is correct ; but the information may be considered incomplete—although the De Bures have certainly the merit of having *patronised* the first book printed at Lyons. That book, however, is of the date of 1473 and not of 1476.\* I

\* of the date of 1473 and not of 1476.] In the *Bibl. Spenceriana*, vol. iv. p. 523, the 'Legende Dorée' of 1476, is supposed to be the first book printed at Lyons. The authority of Panzer, vol. i. p. 529, seems to countenance such an inference : but both the authorities are here wrong. Mr. Grenville is the fortunate possessor of a small quarto volume, containing five treatises, chiefly theological, of which the last has a colophon subjoined giving us the unequivocal date of 1473 :—and of an earlier date than this, I believe no speci-

shall say little or nothing of subsequent efforts of the Lyons press, till we reach the time of JODOCUS BADIUS ASCENSUS; at once a scholar, critic, and printer. Few characters stood

men of Lyonesse printing is known to exist. I shall indulge the curious reader with the quaint title and colophon of this 5th treatise:

*Spurcissimi Sathane litigationis: ŷfer  
alisq; nequitie procuratoris: Cōtra ge  
nus humanū Corā domino nostro Ihe  
su xpō agitate Beata virgine Maria  
eius matre pro nobis aduocata et cōpa  
rēte. Liber feliciter incipit.*

This title is on the 68th leaf of the volume, and the colophon is on the reverse of the 82nd and last leaf of the same:

*Scelestissimi Sathane litigationis  
Contra genus humanum: Liber  
feliciter explicit. Lugdunip[er]ma  
gistrū guillermū regis huius  
artis ipressorie expertū: hono  
rabilis viri Bartholomei bu  
yerii dicte ciuitatis ciuis  
iussu & sūptibus ipressus  
Anno verbi incarnati  
. M. CCCC. Lxxiii.  
Quītodecīo Kal:  
Octobres*

...

The work is destitute of signatures, numerals, and catchwords; and is executed in a full-faced, angular gothic type—similar to that of the *Legende Dorée*—and very irregularly printed. The author of these five treatises was Cardinal Lotharius, afterwards Pope Innocent VIII. Mr. Grenville possesses a reprint of the latter work (which should seem to have been once rather popular) executed at Vienne in Dauphiny in 1478, and the first book also printed in that place. The type is a close, full-bodied gothic: of a Cologne character. The colophon, on the recto of the 14th and last leaf, is thus:

*Scelestissimi Sathane litigacionis.  
Contra genus humanum. Liber feliciter  
explicit. Vienne. per magistrum Iohan  
nem solidi huius artis impressorie exper  
tum. Anno incarnationis. M. CCCC.  
Lxxviij.*

The Lyons impression was unknown to Panzer. In regard to the earlier *Lyonesse* printing, consult the desultory notices of the Abbé Rive in his '*Chasse aux*

upon higher ground than did this distinguished man ; \* and his enthusiasm for the *Art of Printing* was equally manifested by his selection (the first, I believe, upon record) of a *press*

Bibliographes,' pp. 167-9, 243, &c. : and further remark, that he says ' his master possessed a small quarto book printed at Lyons in 1473, of the greatest possible rarity, and for which the English and Germans had often tempted him with the offer of 60 Louis : ' but he would not part with it. Can this be any other work than the one possessed by Mr. Grenville ? I should think not. Further remark . . . respecting the '*Roman de Baudoin*,' of the supposed date of 1474, printed at Lyons . . . Gordon de Percel gives the title of this work at length, with the dates of 1474, 1478, as Lyonesse publications. *Bibliothèque des Romans*, vol. ii. p. 222. Marchand follows him in the earlier of these dates : *Hist. de l'Imprim.* p. 66 : citing Gordon de Percel and the *Cat. de la Princ. de Condé*, p. 31. Mercier follows Marchand ; doubting the existence of the date of 1474, and calling Lenglet du Fresnoi (who assumed the feigned name of Gordon de Percel) ' a very bad authority in matters of editions,' *Suppl.* p. 66. The Abbé Rive, as usual, pursues Mercier pretty briskly ; and apparently, it should seem, upon the authority of Maittaire's Index, vol. ii. p. 502—which had corrected a supposed error in the earlier volumes, (vol. i. p. 390 ; vol. i. of Index, p. 120) in having assigned the date of 1478 as the *first* of the *Roman de Baudoin*—believes in the accuracy of the date of 1474, and abuses Mercier for indirectly censuring Gordon de Percel and Marchand. But neither of these latter authorities, nor Rive himself, ever saw the Romance alluded to with the date of 1474 : nor do I believe such an edition to be in existence.

\* *this distinguished man.*] Maittaire has devoted ' a good round dozen ' of his instructive pages to an account of IODOCUS BADIUS ASCENSIVS : see his *Annal. Typog.* vol. ii. p. 72, &c. The subject was worthy of such dilation. This eminent printer, scholar, commentator, and critic, commenced his career at Lyons as corrector of the presses of TRECHSELL and DE WINGLE ; and by some felicitous correction, alteration, or composition—call it by what name you please—he afterwards married THELIF, the daughter of Trechsel, and, on the death of his father-in-law, went to Paris to establish himself as a printer there. ' Some Orations of Politian ' bear evidence of the existence of the '*Ascensian Press*' as early as the year 1495 at Paris : see Panzer, vol. ii. p. 309, no. \*353. Badius at first printed in conjunction with Petit, Bocard, Roche and others ; but quickly afterwards commenced business on his own account. Meanwhile, a son (Conrad) and three daughters were the fruits of his union. Of these daughters, PETRONILLA, the eldest and probably the cleverest, (and who understood Latin nearly as well as her native tongue) was united to Robert Stephen : see p. 82, ante : the second was married to Vasconan, and the third to Roigny—so that more thoroughly-professional unions could not have been devised or entered upon.

Ascensius returned to Lyons about the year 1516 or 1518 ; and from that time, to his death in 1535, maintaining a society with the most distinguished literary characters of the day, (especially with Budæus and Erasmus, who had

for his *device*, by the number of most admirably-useful works which he published, and by eating his Christmas dinner (as we must take it for granted he did) with his *three*

each an high opinion of him) he put forth a number of editions of the best Latin classics: his *Greek* fount of letter, both at Paris and at Lyons, being miserably defective. He was a great admirer and imitator of *ALDUS*; but equalled him only in diligence and perseverance: see the pleasing notes in *Maittaire*, vol. ii. p. 79. Respecting those who imitated his device, (above given) he always maintained an immoveable neutrality. Indeed his equanimity and amiable feelings seem to have been the delight of his friends, and the envy of many of his contemporaries. As to his literary enthusiasm, chance has supplied me with the following animated passage—taken from his *Aulus Gellius*, printed by *Granjon* in 1518, 4to.—from which the reader may appreciate the quantity of commendation that is due to him. It is from his concluding address, on the reverse of fol. CLXVII: ‘*Volumina commentariorum ad hunc diem. xx. iam facta sunt. Quantum autem vitæ mihi deinceps Dei voluntate erit: quantumque a cura publica, et a re familiari procurandoque cultu liberorum meorum dabitur otium: ea omnia subsiciua, et subsecundaria tempora ad colligendas huiuscemodi memoriarum delectatiunculas conferam. Progredietur igitur numerus librorum dijs bene iuuantibus cum ipsius uitæ quantuli quique fuerint progressibus. Neque longiora mihi dari spatia viuendi volo: quam dum ero ad hanc facultatem scribendi commentandique idoneus.*’ &c. This latter sentence is vehemently and gloriously characteristic!

His decease was marked by numerous epitaphs, of which some are given by *Maittaire*. Among them, take the following, latinised from the Greek—each by *Henry Stephen*, the son of *Robert*.

Hic, liberorum plurimorum qui parens,  
Parens librorum plurimorum qui fuit,  
Situs IODOCUS BADIUS est ASCENSIVS.  
Plures fuerunt liberis tamen libri  
Quòd jam senescens cœpit illos gignere.  
Ætate florens cœpit hos quòd edere.

*Maittaire*, in his *Vit. Steph.* p. 190, gives the following monumental inscription, apparently upon the authority of *Chevillier*.

L'Epitaphe de Josse Bade, Michel Vascosan, et  
Frederic Morel à St. Benoist, où ils sont enterrés.

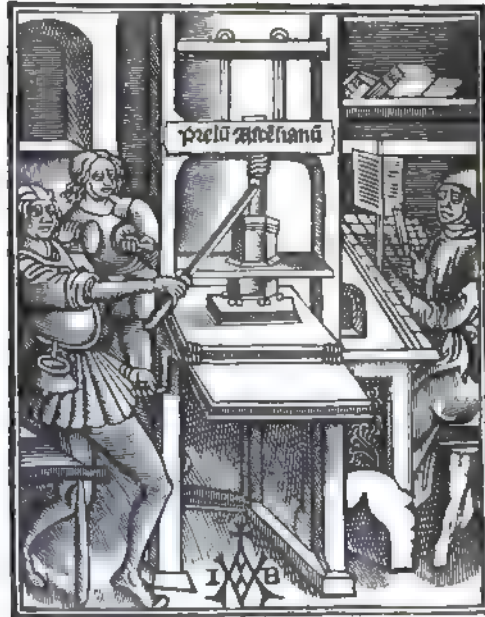
Portrait de  
Jod. Badius.

DD. O. M.  
B. Q. V. M. S.

Portrait de  
sa Femme Thelif  
Trechsel.

Viator, artes qui bonas piasque amas,  
Siste hîc. Quiescunt subter illustres viri.

*Sons-in-Law*, also printers of eminence, who partook of turkey and quaffed Burgundy by the side of him! Happy banquet!... where new works of curiosity or of interest were projected; anecdotes, perhaps of Jenson, Gering, or Froben, imparted; and avowals of friendship, or of-enthusiastic attachment to the art which they professed, made and re-echoed the live-long night—even till the snow upon the surrounding country became tinged with the pinky light of the morning! To speak *soberly*; I told you, if you remember, that Ascensius chose a *Press* for his *Device*: but whether first at Paris, where he first commenced business, I am not able to speak with decision. Among the varieties of this ‘ASCENSIAN PRESS,’ the following, I believe, are of the most frequent occurrence.



THE DEVICE OF I. B. ASCENSIVS.



THE DEVICE OF THE SAME.

Jacet IODOCUS hic BADIUS ASCENSIVS  
 Candore notus scriptor et scientiâ.  
 Gener IODOCI VASCOSANVS propè situs est,  
 Doctissimorum tot parens voluminum,  
 Socr MORELLI Regis olim Interpretis :  
 Musarum alumni quæ genuit hic conditum  
 Fœdusque FREDERICI adeptum sibi dolent.  
 Tres cippus unus hic tegit cum uxoribus  
 Lectissimæ et liberorum liberis.

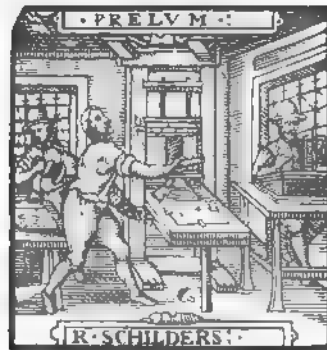
The *Press* became shortly afterwards rather a fashionable ornament to the frontispiece of a book, and was adopted by a number of printers.\* Ascensius enjoyed an abundant share of reputation till his death, in 1535; when he was succeeded by his son CONRAD, who, together with Robert Stephen, his brother-in-law, retired to Geneva from the religious persecutions of the day, and there carried on their peaceful and profitable labours unmolested.

Hos Christus olim dormientes suscitet  
Ad concinendum Trinitati almæ melos.

I. X. Θ. Y. C.

Look also at La Caille (p. 72-3) for one minute; and wish, curious reader, that you possessed the '*Opera St. Brunonis Carthusianorum Fundatoris*,' 1524, folio—from the Ascensian Press—with its '*petites figures en bois, qui rend cette édition très rare* !'

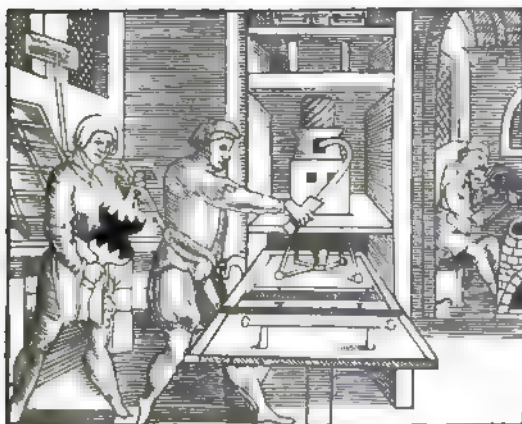
\* The press—was adopted by a number of Printers.] By Vascoman, Roigny, and others: see note (e) in Maittaire, vol. ii. p. 77. This adaptation was of course tolerated among his relatives; but they sometimes stole Ascensius's name; and in the '*avant propos*' to his '*Calepini Dictionarium*,' of 1516, folio, Badius warns his readers 'not to pay attention to works in which his name is surreptitiously introduced, but to look well after his device of the Press.' Chevillier, p. 206. It was certainly natural that printers and publishers should adopt so appropriate an ornament in the frontispieces of their books. We see it thus—in '*The Artes of Logike and Rethorike, &c.* by M. Dudley Fenner.' 8vo. without date, but apparently at Middleburgh, in the middle of the sixteenth century.



And, perhaps of an earlier date, in '*The Ordinary for all faythfull Christiā, &c.* Translated out of Deutsche into Inglysh by Anthony Scoloker. Imprinted at

I may probably be censured for not noticing various other Lyonesse printers, of eminence in their day, during the latter part of the xvth and the beginning of the xvith century—but referring you to the methodical and instructive pages of Panzer,\* and just laying before you the very

*Ippenrych* by Anthony Scolaker, &c. 1548, 8vo.—where, on the reverse of D ii j, it is introduced as a subject in the text of the work.



This book, both in the embellishments and text work, is of sufficiently barbarous execution. But I must make the reader acquainted with some poetical strains, beneath a similar ornament of a press, of much clumsier execution, which I found in the heterogeneous mass of Bagford's collection, in the *Harl. MSS.* no. 5915.

Loe here the forme and figure of the presse  
Most liuelily objected to thine eye.  
The worth whereof no tongue can well expresse  
So much it doth, and workes so readly:  
For which let's giue vnto the Lord all praise,  
That thus hath bleas'd vs in these latter daies.

I know nothing of the date of 'these latter daies,' but conjecture the poetry to be of the end of the xvth century. Note further: John de Preux used a very neat device of a press, modelled upon that of Ascensius, in 1587. *Ibid.* Le Preux however printed at least twenty years earlier.

\* the methodical and instructive pages of Panzer.] Consult the *Annales Typographiques*, vol. i. p. 529; which contain an account of 268 articles printed at Lyons in the



singular device of HUGUETAN—an early printer in the xvth century—(see how whimsical these ‘auncient’ printers were) let us proceed to the notice of a family of printers, of no



xvth century ; and among which, the New Testament in French, of the supposed date of 1477, is distinguished for its rarity and curiosity. The Abbé Rive notices this impression of the sacred writ. Of the earlier Lyonesse printers, few, if any, exhibited so much skill as MARTIN HUSZ—‘*vir diuini ingenii artis sue peritissimus: acri cura ac diligentia impressam et emendatam ut ulteriori lima non egeat, &c.*’ This is the language of the colophon in ‘*Odofred’s reading upon the Justinian Code*,’ 1480, folio. Panzer, vol. i. p. 532, no. 19. The Rev. Mr. Rice possesses a copy of the well known *Bartholomæus De Prop. Rer* in French, with the date of 1491, folio, which appears to be printed by MATTHEW HUSZ, M. A. having the device of wild men—and presenting a gothic letter, of the middle size, at once sharp, neat, and well executed.

ordinary celebrity in their day... I mean, the GRYPHII;\* of whom you may remember some slight mention was made in yesterday's discussion. The elder Gryphius, Francis, may be

\* THE GRYPHII.] Bayle has a short (but, as usual, interesting) article relating to SEBASTIAN Gryphius, and to his son ANTHONY. He adduces the laudatory testimonies of Conrad Gesner, the elder Scaliger, Du Verdier, and Chevillier, to support his own favourable criticism of the eminence of these printers, and especially of Sebastian—'fameux Imprimeur de Lion au xvi. siècle. Il exerça sa profession avec tant d'honneur, qu'il mérita que de fort habiles gens lui en donnassent des louanges publiques.' *Dict.* vol. ii. p. 612-3. Maittaire (vol. ii. p. 562-578) follows in the same order: expressly subjoining the testimonies alluded to by Bayle, and adding that of Stephen Doletus, for whom Sebastian printed the famous 'Commentaries of the Latin Language,' 1536-8, folio: of which presently. He concludes with a list of books executed in the office of Sebastian. Nothing can well exceed the testimonies of approbation expressed by the elder Scaliger, Doletus, and Gesner. Learning, ingenuity, celebrity, beautiful and accurate printing—all seem to have been the qualifications and attainments of the elder Gryphius. Gesner, who dedicated to him the xii<sup>th</sup> book of his *Pandects*, is, as usual, uncommonly frank, interesting, and enthusiastic in his commendation.

Chevillier is highly complimentary; and speaks of the excellence of Gryphius in printing Hebrew. *L'Orig. de l'Imprim.* p. 150, &c. Bayle shrewdly remarks, 'it must not be forgotten that Sebastian Gryphius was learned;' and he subjoins an anecdote, from an epigram of Vulteius, that 'Robert Stephen corrected books extremely well—Colinæus printed them with the same degree of excellence—but Gryphius knew both how to print and to correct with equal skill.' Here is the original:

Inter tot norunt libros qui cudere, tres sunt

Insignes: languet cætera turba fame.

Castigat STEPHANUS, sculpsit COLINÆUS, utrumque

GRYPHIUS edocta mente manūque facit.

His accuracy is considered as remarkable; since, in the 'Commentaries' before mentioned, consisting of two large folio volumes, only 8 errors are mentioned in the 'Corrigenda;' and what is curious, Sebastian was so anxious to give the reader a notion of the correctness of his Bible of 1550, that he placed the trifling 'errata' immediately after the title page. A physician of Cologne, of the name of Adam Knouf, was one of the correctors of his press. Sebastian died in 1556, in his 63<sup>d</sup> year; and 'Anthony his son, walked in the footsteps of his father, in the same town, worthy of the celebrity of his parent.' Du Verdier has an interesting passage relating to father and son. After telling us that Sebastian restored the art of printing at Lyons, then beginning to decline, and that his founts of Hebrew, Greek, and Roman characters were 'quite new and very beautiful,' he proceeds thus: 'Les Poètes de son temps l'ont appelé l'excellent

said to belong to *Paris*; but SEBASTIAN and ANTHONY must be reserved for Lyons; while a brother, of the name of JOHN, kept up the celebrity of the family name in his publications at *Venice*. These printers are rather distinguished for the number of their smaller or duodecimo productions, which are executed in the *Italic type* of a form at once elegant and legible. Their larger type, whether italic or roman, is however extremely handsome and agreeable to the eye; and in their Bible of 1550 they exhibited the largest fount of *Roman letter* which, at that time, had ever been used. Their device may be considered a sort of pun upon their name. Lorenzo, I observe, has not collected all the varieties of the *Lyon-Griffin*; but what you here behold

TRYPHON de nostre sage duquel Martial fait mémoire. Il a esté le receptacle des gens scavans, diligent et curieux à chercher par tout les bons livres qui estoient perdus (au moins bien esgarez) par l'injure du temps, pour iceux trouver les restituer et faire jouir la posterité d'un tant rare tresor, dont le Seigneur ANTOINE GRYPHIUS son fils en a encores une bonne partie à imprimer, et comme son pere n'a rien espargné pour les recouvrer et après fidelement mettre en lumiere, ainsi il n'est chiche et de son labour et de son bien à les faire sortir en publique.' Anthony is however accused (and very justly) by De La Monnoye, of having neglected the later publications of his press, and having used worn types. 'He printed well (continues this author) when he pleased, and has been said to equal his father in erudition!' *Jugemens des Savans*, vol. i. pt. ii. p. 45-6.

Bayle says there was 'a printer at *Venice* of the name of JOHN GRYPHIUS.' This is true enough; as the beautiful device, above exhibited by Lysander, is taken from one of two works, published the same year, 1547, in 4to. of which Lord Spencer possesses copies. On the left of it, we read VIRTUTE DVCE: on the right, COMITE FORTVNA. They are small volumes, and hardly of sufficient importance to have their titles repeated: but this John Gryphius, who I take to be also a son of Sebastian, is rather an uncommon, as well as elegant, printer; as his name is not mentioned by Maittaire and later bibliographers. See the Index to Maittaire, vol. i. p. 460. Even Panzer has omitted to notice him, vol. xi. p. 289. Mr. Beloe describes a rare edition of *Aristophanes*, edited by Caninius, of which John was the printer; but says he has 'not been able to discover any other work printed by this John Gryphius.' *Anec. of Literature*, vol. v. p. 182-3. Lysander has justly noticed the prodigious number of books, chiefly of small dimensions, which have issued from the press of the GRYPHII. When copies are clean, and the paper happens to be white (a rare occurrence with books from this press) the

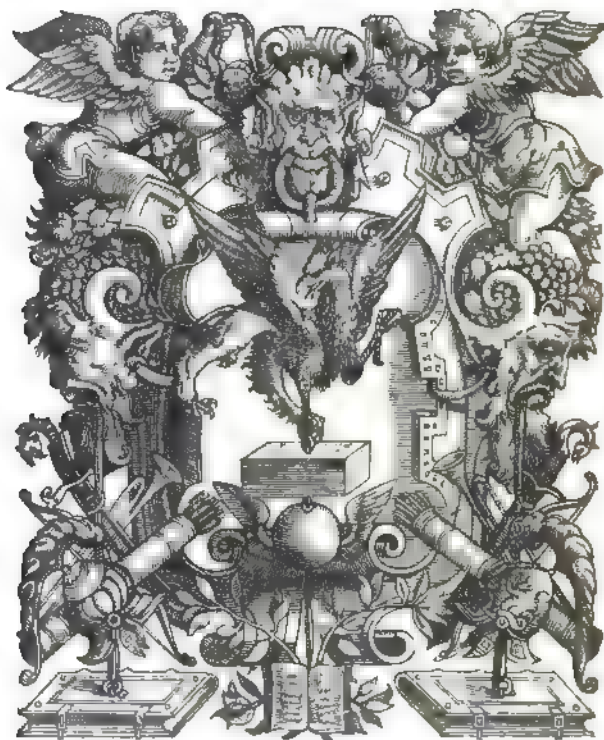
were the most commonly adopted. Beware of the uplifted paw of either of these winged monsters!



THE DEVICE OF THE GRYPHIL, at Lyons.

effect of the Italic type, used chiefly by these printers, is exceedingly pleasing. In general, however, their books have a coarse and repulsive aspect. A word, in

Sometimes, however, this formidable griffin or dragon was enshrined in a border, or frame-work, of no incurious texture. But, of this nature, none of the brothers or sons exhibited a more splendid and elaborate specimen than did JOHN, who resided at Venice. I congratulate Lorenzo on the following beauteous sample of Venetian art.



THE DEVICE OF JOHN GAYPHIUS.

conclusion, respecting their *Device*. Francis, whom we have briefly noticed (p. 69-70, ante) as a Parisian printer, used sometimes a most formidable griffin, upwards of 3 inches high. Sebastian, like John, occasionally encircled his griffin in frame-work; but with less richness and tastefulness of effect. This device was imitated, among other printers, by Giovanni d'Antonio degli Antonij, at Milan, in 1560; by Thomas Boysola, at Brescia; by Juan Gracian, at Alcalá, in

What have we here? A rival sample of curious and tasteful composition in the device of GUILLAUME ROUILLE,\* also a printer at Lyons. I am doubtful however to which to assign the palm, on the score of elegance; although there is probably more grace and flow of line (as artists call it) in what you here behold. The accessories, it must be confessed, are very gracefully managed. But what will strike you as rather a whimsical coincidence, the eagle, at the summit of the wreath, towards which the serpent seems to pay a respectful deference, is precisely the *Eagle of Napoleon Bonaparte*—as we see it in the several trophies, deposited

1573; and by Leon Cavellat, at Paris, in 1578—‘*rue S. Jean de Latran au Griffon d'Argent* :’ having a fine griffin at the end, with his fore-paws on a shield, and the monogram of N D C. (*Bagford's Collection*.) A quatrain from G. Paradinus Anchemanus may probably close this ‘griffin’ discussion with good effect :

*In effigiem Clarissimi Viri et felicitis Memoriae*

SEBASTIANI GRYPHII, *Typographi*.

Hæc oris probitas, animi ceu teste refulgens,

Indicat ingenuâ fronte quod intus erat :

Doctrinam omnigenam, studium de plebe merendi,

Candoremque piâ mente, trilingue caput.

Maittaire, *Annal. Typog.* vol. iii. p. 570.

\* *the device of Rouille.*] The beautiful specimen of the device of GUILLAUME ROUILLE, or ROUVILLE, above exhibited, is taken from a rare quarto tract, in the possession of Mr. G. Hibbert; of which the following is a memorandum, committed to paper some twelve months ago. ‘*La magnificence de la superbe et triumpante entree de la noble et antique Cité de Lyon faicte au Treschrestien Roy de France Henry deuxiesme de ce Nom, Et a la Royne Catherine son Epouse le xxiiii. de Septembre. M.D.XLVIII. A Lyon, Chés Guillaume Rouille à l’Ecu de Venise. 1549. 4to. Avec privilege.*’ The privilege, on the back of the title-page, states the ‘inaccurate, lying, and erroneous’ previous publications upon this subject. Rouille, ‘*marchant Libraire de Lyons,*’ has an exclusive privilege for the present—to print it in Italian or French, in large or small size, with or without cuts. The cuts, representing the shews, &c. are pretty—and that of the Bucentaur vessel (L 2, rev.) is very clever. This is the same printer of whom such honourable mention is made in vol. i. p. 276. His usual device is a small eagle, between two spiral snakes, erect. Of Rouville, read somewhat ‘*pleasunt*’ in Maittaire, vol. iii. p. 145.

in the chapel at White-Hall, which were won in the campaigns of the illustrious WELLINGTON!



THE DEVICE OF GUILLAUME ROUILLE.

Hark ! Did I not hear a shriek—as if from some tortured and half-dying human creature? — or was such sound merely imaginary, on viewing the singular device of the bosom friend of Sebastian Gryphius ?! Unhappy DOLETUS !\*

\* *Unhappy Doletus!* In the year 1779 appeared a work entitled '*Vie D'Etienné Dolet, Imprimeur à Lyon dans Le Seizième Siècle; avec une notice des Libraires et Imprimeurs Autours que l'on a pu découvrir jusqu'à ce jour.*' 8vo. A copy of this unusual book is in my possession ; but there are copies, upon large

'tis the emblem of thy press which I now behold ! Taste, wit, diligence, and erudition, were all combined in this extraordinary character—who equally fell a martyr to his own

paper, in 4to., (so says the advertisement prefixed) of which only 25 were printed—'en faveur des curieux'—and of which I must at present content myself with *hoping* to possess one ! Yet, it must be frankly owned, after an attentive perusal of the 103 pages of Maittaire, in his vol. iii. p. 9-112 ; of the 21 pages in Nicéron, vol. xxi. p. 107-128 ; and of the 10 pages in Goujet's *Bibl. Francoise*, vol. xi. p. 193-203—not much remains to be urged in favour of the said ' Vie d'Etienne Dolet,' of which there appear to be 25 copies, on large paper, 'en faveur des Curieux !' Gogué and Née De La Rochelle were the publishers of this latter work, at Paris ; and I suspect had not attentively read the articles which had appeared in Bayle (vol. ii. p. 301, edit. 1730) and La Croix du Maine, and Du Verdier, upon the subject of Doletus—as they quote Goujet concerning the death of that unhappy printer, whereas Bayle is more curious and particular.

What shall we say, then, respecting ESTIENNE DOLET ? He was born in 1509, and died in 1546 ; a period, too short for highly-gifted talents under the direction of good taste and sound judgment—which, however, Doletus does not appear to have possessed. As to his being a natural son of Francis I., that notion is properly confuted in the 8vo. volume of biography just mentioned. Doletus lived in a perpetual state of mental and bodily activity,—except when the movements of the *latter* were restrained by the prison-bars of Toulouse ; for he seems to have been pretty frequently incarcerated there. He was probably rather an unfortunate than a guilty character. Some ill-omened star seems to have always directed his proceedings. He abused Erasmus ; preferring his own style and that of Longolius to the compositions of that distinguished character. Yet he gained the friendship of Budæus, to whom he laid open his own ' life, character, and behaviour.' His '*Commentaries of the Latin Language*,' published in his 28th year, in 1536-1538, 2 volumes folio, and containing, in the whole, *three thousand four hundred and twenty-four* closely printed columns, besides 120 pages of preliminary pieces, is unquestionably a most wonderful performance—'Gryphe (says Gogué) n'a rien épargné de ce qui pouvoit contribuer à la perfection de la *partie typographique* de cet ouvrage ; et le titre est décoré d'un cadre fort bien gravé en bois, où paroissent les images des plus grands Philosophes et des Savans les plus illustres de l'antiquité,' p. 86. Read Maittaire, and all the subsequent bibliographers, for the verses (beginning

Prima meæ monumenta artis, monumenta juventæ

Prima meæ, tandem auspiciis exite secundis :)

prefixed to the first volume. The work is dedicated to Francis I. (who was always the friend of the author, when he *could* be so) and to Budæus : and we are informed that ' the volumes contain an infinite number of anecdotes respect-



imprudence, and to the unrelenting severity, of the religious persecution of the age. Happy . . had the axe which severed the block, divided also the head from the body of him who chose it for his device. Doletus was hung and burnt in his thirty-seventh year !!



THE DEVICE OF STEPHEN DOLETUS.

ing the author, the learned of his age, and the literary quarrels of the Ciceronians against Erasmus.' They are also full of digressions ; indicative of the enquiring, curious, and ever-agitated mind of the author. The second volume is said to be rarer than the first.

Gogué, p. 48, gives a list of the 'condemned books' published by Doletus. They seem to be a strange mélange, and of very opposite tendencies. Maittaire has a sensible remark, worth clothing in an English dress. 'I have never (says he) been sufficiently able to discover why Doletus should have been persecuted with so luckless a destiny . yet I cannot dissemble that he is sometimes rather free in his writings, and guilty of introducing a few profane expressions—at least, of expressions which may receive such construction by malicious readers.' Maittaire then subjoins some singular passages, from the commentaries, and the *Genethliacum*, illustrative of this criticism ; and rather defends Doletus, from the example of Heathen classical writers. '*Le Second Esfer d'Estienne Dolet, en vers,*' printed and published by him in 1544, 16mo., at Lyons, ('*Le Premier*

**BELINDA.** Frightful association of ideas! Let us pass on to more pleasing objects.

**LYSANDER.** Readily. Philemon, if you remember, spoke with rapture of the press of the **DE TOURNES**. That press however was not more distinguished for the elegance of its publications, than was the press of the **FRELLONS** or the **FRELLÆI**;<sup>\*</sup> and if Lisardo and Almansa will take my advice,

*Enfer* 'being a mere non-entity') is among the more curious and scarce productions of its author; and Gogu  tells us that Goujet is the only one who has read this poem so as to have thoroughly comprehended it. Doletus wrote it when he was in prison, and borrowed the title from the '*Enfer*' of Marot. It is also among the last of his publications, for he was hung and burnt at Paris on the 3d of August, 1546, 'as an atheist'—protesting, in his latter moments, that 'HIS WORKS CONTAINED MANY THINGS WHICH HE HAD NEVER UNDERSTOOD.' What an emphatic declaration! What a warning to the living! He perished on the anniversary of the martyrdom of St. Stephen; and, just before strangulation, is said to have exclaimed—'O my God, whom I have so often offended, be merciful: and thou, Holy Mother, and Holy St. Stephen, intercede for me, I pray, at the throne of Grace.' These words were reported to Florent Junius, by a man who was present at the execution; and the account of the same, by Junius, will be found in *Almeloveen's Amanitates Theol. Philolog.* 1694, as referred to by Bayle. The secret history of this blood-thirsty transaction is perhaps yet to be revealed. From all that we can at present collect, the JUDGES of Doletus were his MURDERERS! Let the volumes from the press of this luckless printer be clad in a sombre garb—in morocco, black as 'the jet of raven's wing!'

<sup>\*</sup> *the Presses of the DE TOURNES and the FRELLONS.*] It is melancholy to read such a passage as the following, in a note by Mercier, at p. 66 of his *Suppl.* '*Les Huss, les Trechsel, les Gryphes, les Badius, les Rouilles, les Frelons, les De Tournes, &c. ont honor  Lyon par leurs presses. Aujourd'hui l'Imprimerie est assez n glig e dans cette Ville, o , comme l'a dit un mauvais plaisant, "l'on aime mieux les Lettres de Change que les Belles-Lettres!"*' Will Monsieur Delandine write 3 octavo volumes to refute this calumny, as companions to his three similar tomes, entitled '*Manuscripts de la Biblioth que de Lyon, ou Notices sur leur Anciennet , leurs Auteurs,*' &c. 1812? Let us begin with the Frellons, as they take precedence in Baillet. Read, first, old Conrad Gesner's gossiping dedication to JOHN FRELLON, wherein he calls to his recollection a visit which he paid him, nine years ago, at Lyons, when his brother FRANCIS was living. How gratifying must the following testimony have been—'Quanquam aliis (it is old Conrad speaks) Typographis ejus fer  generis libros dedicaverim, in quo ipsi plurimos excuderunt, in te tamen, vir humanissime, qui multa et varia publicasti, idem non observavi, sed quanvis occasionem, qu  me tui amantissimum tibi pro-

they will leave no stone unturned towards filling their back-drawing room book-case with choice copies of the precious little volumes which issued from their offices. In those

*barem, arripiendam existimavi. Vale, et optimis quibusque libris imprimendis, rem literariam longè elegantissimis typis tuis juvare et ornare perge :*' Maittaire's *Annal. Typog.* vol. iii. p. 143. This is just praise ; for the press of the Frellons is eminently distinguished for its 'elegance.' After such a testimony, it will be only necessary to refer the reader to the account in Baillet, vol. i. pt. ii. p. 47-9, concerning an anecdote of Saurius (the corrector of the Frellon press) upon the authority of Du Jon, which regards some suppressed leaves of an edition of the works of St. Ambrose, published by J. Frellon.

Of the DE TOURNES, Baillet mentions JEAN, ANTOINE, and SAMUEL. Of these, the first was the most distinguished. Maittaire, vol. iii. p. 493, is comparatively brief, but extremely interesting, relating to him. He gives us the decided eulogy of Casaubon respecting the accuracy of his press ; and a mightily pleasing commendation, both of the printer and the press, by Borluyt. 'I lately (says the latter) fell in with Jean de Tournes : a man, (ye Gods !) of what feeling towards strangers—what familiarity towards his friends—and of what integrity and kindness towards all !' Borluyt thus addresses one of his own works, printed in the office of J. de Tournes :

*Gulielmus Borluyt libello suo, ut accedat Joannem Tornesium adolescentem.*

*Ergo, liber, vulgi temerarius ibis in ora?*

*Nec memor Icarii nominis esse potes?*

*&c. &c. &c.*

*Sic te defendat Tornæsius ore deserto,*

*Percharus Musis, indole et egregiâ.*

As we are here disporting ourselves with hexameters and pentameters, take, metre-loving reader, a few more similar specimens—relating to the devices of some eminent printers, including our TORNÆSIUS :

*Obruerant tristes jam prorsum oblivis musas,*

*Nec cœtus vitæ spes erat ulla sacri :*

*Anchora cum jacta est mediis ALDINA procellis*

*Cyrrhæûnque labans pondere sistit onus.*

*Sustulit hinc dextrâ geminos FROBENIUS angues ;*

*Cui recti et prudens simplicitatis amor.*

*Virtutem inde levi Sortis comitante volatus*

*Semifer annexam GRYPHUS ad alta vehit.*

*Vipere et involvens geminæ TORNÆSIUS orbem,*

*Nil aliis fieri, quam cupit ipse sibi.*

*Vestrâ opera ipsa cohors jam penè extincta revixit ;*

*Atque inter procures sustulit alta caput.*

volumes you see HOLBEIN and BERNARD to every possible degree of advantage. Let us contemplate their devices with proportionate satisfaction; premising that other varieties may be adduced, although in the second of that of Tournes we see the rarer and more elegant production.



*Pour voir le Ciel, auquel le prias naissance.*



*Perme desient ma legere inconstance.*

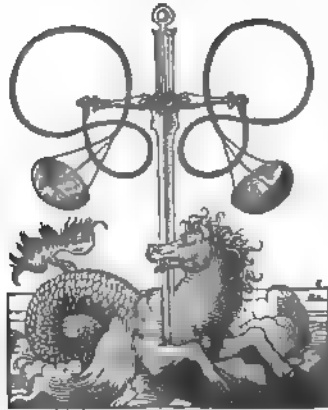
### THE DEVICES OF JEAN DE TOURNES.

As a specimen of J. de Tournes's execution of wood-cuts, let the collector search high and low for a fair copy of his *New Testament*, printed in the Italian



THE DEVICE OF THE FRELLONS.

Of minor typographical artists at Lyons, there would scarcely be any end to the discussion. Be contented, therefore, with what Lorenzo has here brought together—and which exhibit rather whimsical and extraordinary specimens of the devices of Lyonese printers in the middle of the xvith century.



THE DEVICE OF BALTHAZAR ARNOULLET.

language in 1556, 12mo. The cuts are wonderfully minute and beautiful. Sir Hudson Lowe possesses a most desirable copy of this estimable little volume; and

It is rarely you see candles placed in these situations : but I own there is somewhat of *point* in the conceit of Durant.



THE DEVICE OF ANTOINE VINCENT.



THE DEVICE OF ZACHARY DURANT.

It is now high time to bid adieu to Lyons, and to conclude our researches into the early history of printing in

as, I believe, does my friend Mr. Douce—than whom no man entertains a more profound respect for the productions of the Frelons and the De Tournes. The *Device* of Jean de Tournes, first above given, is seen on a larger scale in his *Joimart*; and the more elegant one, given below, of Cupid contemplating the sun, is taken from '*Leon Hebrieu de l'Amour*,' 1551, 8vo. 2 vols.: a work

France. Yet I could say a soft and favourable word for *Abbeville* \* . . .

LISARDO. And many 'soft and favourable' ones for *Rouen*, I trust: the immediate foreign mart for this country.

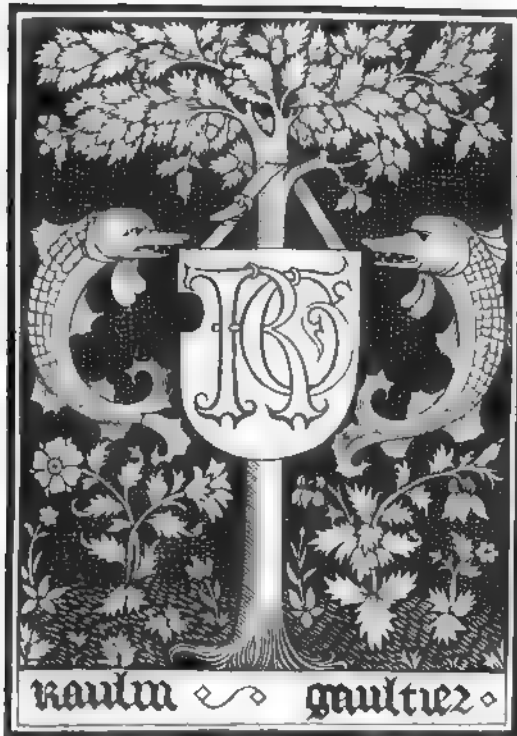
LYSANDER. Lisardo, I see, is thinking of *TAILLEUR* and *VALENTIN*. Suppose however we begin with *ROBIN GUALTIER*? . . . as his device happens to come first in the list

elegantly printed in the italic type. Such device is comparatively uncommon. J. de Tournes was pretty much occupied in publishing the pieces of Bernard Salomon: see vol. i. p. 182, &c.

\* *a soft and favourable word for Abbeville.*] The town of Abbeville, from which John king of France commenced his march, at sun-rise, towards the fatal plains of Poitiers, was eminently distinguished, in the xvth century, for the beauty of its typographical productions; and yet Panzer notices *only three* works as having issued from the press of that town during the same period! *PIERRE GERARD*, in conjunction with *JEHAN DUPRE* (see p. 33, ante) seems to have been the principal, if not sole, conductors of the first *Abbeville Press*; and whoever has had the good fortune to spend some half dozen minutes over the French version of St. Austin, '*De Civitate Dei*,' of 1486, (fully described in the *Bibl. Spenceriana*, vol. i. p. 176-8) will be convinced that the eulogy above bestowed, upon the press of which we are speaking, is, in every respect, just and well merited. That work is supposed to be the earliest production of the same press. The wood-cuts, with which it abounds, are clearly of the French school; and I feel a strong persuasion that the artist, or artists, who worked for Verard, worked also for Gerard.

The early printing at Abbeville is very much superior to that of Lyons. Thus, without being led astray by the general splendour of the '*Cité de Dieu*,' just mentioned, let the reader only examine the well-arranged and well-executed work entitled '*Le Triumphe des neuf preux*,' &c: to wit, the Nine Worthies ycleped 'Joshua, David, Judas Machabeus, Alexander, Hector, Julius Cesar, Arthur, Charlemagne, Godfrey de Boulogne, *avec l'ystoire de Bertrand de Guesclin*, printed by Pierre Gerard in 1487. . . and what must be his sensations of pleasure? Not so much for contemplating a scarce and curious book, as for being pleased, and perhaps astonished, at the wood-cut portraits of the personages just mentioned. These are indeed of no very moderate calibre; whether for size or spirit of execution. They are in outline, and each 'preux' Chevalier is put into a sort of ferocious attitude, as if striding 'from pole to pole.' Hector, in particular, has a magnificently original air and gesture! Mr. Grenville and Mr. Lang each possess a copy of this very rare and beautiful book; the former, in an imperfect state—but Mr Lang's copy is '*de toute beauté*.'

of those of early Norman printers.\* 'Tis a very droll one, as you must admit.



\* *early Norman Printers.*] In strict justice, GUILLAUME TAILLEUR, who assisted our Pynson in the publication of French Law Tracts (*Typog. Antiq.* vol. ii. p. viii. 'Richard Pynson') should have been first noticed by Lysander. Tailleux was also a brisk printer of Romances and Chronicles. In his earliest pieces he styles himself '*natif et demourant a la parroisse Saint Lo a rouen.*' (Denis, Suppl. p. 227, no. 1787). JEAN LE BOURGEOIS was another early distinguished Rouen printer; who executed the first two parts of the Romances of Arthur and Lancelot du Lac, in 1488, the third part having been printed at Paris by Verard: see page 30 note. LE FORESTIER was another early and brave typographical wight at Rouen: nor must we forget the very pretty and striking device, executed in red, with the head of a blackamoor printed in black, towards the bottom) of MARTIN MARIN—who had probably more business than either of his contemporaries. Yet the earliest printed book at Rouen, of the date of



WILLIAM TAILLEUR was the friend and correspondent, if not the partner, of our RICHARD PYNSON; so that you can have no objection to take a glance at his device, barbarous and gothic as I fear you will pronounce it to be.



The connection between this country and Rouen, which was opened by 'Tailleur, seems to have been kept up in the middle of the sixteenth century, if not later, by the typogra-

1483, is without the name of a printer: see the description of the '*Costumier du Pays de Normandie*,' in the *Bibl. Spenceriana*, vol. iii. p. 295—a work, (as was to be expected) of which the reprints are endless. I suspect that RAULIN GUALTIER did not put his press in motion till towards the beginning of the xvth century. His device, given in the preceding page, is taken from an edition of '*Theodotus, cum Commento*,' printed in 1507, 4to. Both the REGNAULTS (see p. 54, ante) and P. OLIVIER were eminently distinguished at Rouen during the first 20 years of the same century.

phical talents of ROBERT VALENTIN;\* whether a descendant of the renowned hero of romance, of the same name, the city archives of Rouen do not, I apprehend, very satisfactorily

\* *Robert Valentin.*] The annals of ROBERT VALENTIN's press, if fully detailed, would, in all probability, be extremely interesting to the English antiquary. Valentin, I suspect, was an engraver as well as printer; because, in the volume of '*Heures a l'usage de Costances hystoriques toutes au long*,' 1552, from which the above fac-simile of Valentin's device is taken, contains, in the wood-cuts, descriptive of the chief occupations of each month in the Calendar, the initials R. V. at the bottom of each cut: but this might have been a precaution only to prevent their being pirated by other printers. These cuts are oval, within a square ornamental border, and are equally common and coarse. The same initials appear in all the other cuts; evidently the production of the same hand. There are some French metrical pieces in this volume: namely, a version of the '*Stabat Mater*,' beginning thus:

La mere de dieu tant eueuse  
Estoit pres la croix douloureuse  
Voyant son filz mort estendu.

&c. &c. &c.

'*Le Chapelet de Jesus et de la Vierge Marie*;' '*Oraisons a la Vierge Marie*;' '*Aue Angelique salut*;' '*Aultre oraison a la glorieuse Vierge Marie*;' and '*Oraison tres-devote des Troys Maries*': the latter beginning thus:

Troys seurs de noble lignage  
Par ce nom Maries nommees  
Chascun doit a vous de couraige  
Recourir pour vos renommeees  
Jesuchrist vous a tant aymeas  
Que de vous troys a voulu faire  
Ses mere et antes tant famees  
Quon ne pourroit voz saintz noms taire

&c. &c. &c.

Dreary numbers these! Take now, auncient metre-loving reader, a different specimen—in our own language—but certainly of an earlier date. I introduce it in its present place, because it is executed in a sharp gothic type, evidently of foreign execution, and, not very improbably, from an ancient Rouen press. Prefixed to the verses (six stanzas in the whole) is a wood-cut of two female figures—'*Pacience* and '*Yre*'—each on horseback: the former of whom is running her spear into the sides of the latter, prostrate upon the ground. This cut is horizontally oblong, with a close-dotted or dark background; and the figures, especially the countenances of the women, in profile, strongly resemble those of the astrological decorations of Missals, of which fac-similes are given in vol. i. p. 100. Perhaps these may be of Parisian execution.

determine. His device, borrowed from Kerver's, is probably not so despicable. These unicorns were great favourites.



And than when don is this assaut  
 On the shal come a tyrant dangerous  
 Whose name is yre withouten fault  
 To al vice fyers and desirous  
 And vnto vertue alway contrarious  
 The whiche is seruantes doth abounde.  
 He may wel say that he is eurous  
 Whome this vice doth nat confounde

Crueltie bereth his banyer  
 Felonye is his chef campyon  
 Perueryte is his portere  
 Madnes reyneth in his dongeon

Much as I love the early history of *Norman Literature*, and much as I would give for a thumping quarto volume of the early history of *Printing at Rouen*, I must now really put an extra-pair of horses to my travelling vehicle, and conduct you with me into . . .

BELINDA. Be not in haste, dear Lysander. Remember how frequently I have heard you, in your sleep, pronounce, in a half-muttering tone, the name of CONRAD DE WESTPHALIA ! ?

LYSANDER. Most true it is, my excellent Belinda. To *Louvain* then, we go, in the twinkling of an eye. From *Louvain* to *Antwerp*, and from *Antwerp* to *Ghent* ! . . . What say my auditors ?

LORENZO. I will answer for them. Proceed ; we shall follow wheresoe'er you lead the way. There were however, I think, *two* early printers with the adjunct of ' DE WESTPHALIA ? ' \*

Cursed murder that fals felon  
Of his hous is as chief captayne  
Here is a cursed religyon  
To him that foloweth their trayne  
  
Therefore if yre do the distresse  
Shewe thy force and thy puissaunce  
Cal vnto the debonaynesse  
Agaynst yre a ful myghty launce  
With hyr shal come fayre suffraunce  
Paciencie is chyef, with discresson  
Stedfastnesse with attempraunce  
Subduynge the vnto correccion

There are three more stanzas, each upon ' Ire.' Who is the author of these vigorous measures ? Are they from some edition of the '*Calendrier des Bergers* ?' They were found in a single leaf among the chaotic materials of Bagford's collection in the British Museum.

\* *two early printers with the adjunct of ' DE WESTPHALIA.'*] We should probably speak of JOHN de Westphalia in the first place ; although, indeed, we know hardly any thing about CONRAD—as both Panzer and Lambinet ' have

LYSANDER. Right; and you have here the genuine portraits of both of them—CONRAD and JOHN! The first is very uncommon.



THE PORTRAIT OF CONRAD DE WESTPHALIA.



THE PORTRAIT OF JOHN DE WESTPHALIA.

observed a profound silence' (to borrow a current phrase) relating to this latter printer. John de Westphalia has been thought to have commenced printing at Alost in 1474, with Theodore Martens, who had published a work in the preceding year: see the *Bibl. Spencer.* vol. iv. p. 554, and the note at page 555, which may be considered a satisfactory refutation of the existence of any book exhibiting such a union of names, at the time, and in the place, just mentioned. John de Westphalia did, in fact, commence his typographical career at *Lowosin* in 1474; and continued, to the close of the xvth century, to put forth various elegant and interesting volumes, of which several are eminently distinguished for the beauty of their execution. Lambinet has devoted a great portion of the second volume of his *Origine de l'Imprimerie*, to an account of J. de Westphalia's press. The PORTRAIT of this printer, above given, makes good the promise held out in the *Bibl. Spenc.* vol. iv. p. 521. It was taken from an edition of the *Kaetspele*, or Game of Chess, in Dutch, printed by J. de Westphalia in 1477; and may be compared with a similar exhibition, by Lambinet, vol. ii. p. 12, where it appears in the centre of a colophon to the 'Breviarium Jo. Fabri,' without date. I have a suspicion that Lambinet had his block, for the purpose of making a like *fac-simile*, cut a little too heavily.

LIEARDO. 'Ah sure a pair was never seen'...

ALMANSA. 'Cease your funning.'

LORENZO. Order. Let us pay more respect to the velvet

But concerning CONRAD DE WESTPHALIA what is to be advanced? Who speaks of him? And where lurk the shy volumes which own him for their typographical master? In that repertory of almost every thing which consummates the wishes of the most costly, or the most curious, collector—and can I allude to any other 'repertory' than to the Library of Earl Spencer?—in that same repertory, then, be it hereby made known and 'noised abroad,' there does repose one solitary volume, in folio, of the date of 1476, of the aforesaid 'bashful' printer, 'Conrad de Westphalia!'... but that volume is a sort of bibliographical treasure in itself. In the first place, after premising that the copy of it, which is tall, broad, fair, and sound, was obtained from the choice repository of Mr. R. Triphook, bookseller, the reader may not object to know that this very copy has a fly leaf, each side of which contains a ms. copy of a letter, signed 'Georgius Eboracensis:' (qu. the then Metropolitan of York?) one of them dated 'Ex numero de Mense Kalend. Decembribus:—the other, 'ex Dome nostra iuxta Westmonasterium. quindectimo kalend. Decemb.'—the beginning of which strongly proves the bibliomaniacal propensities of the said 'Georgius Eboracensis.' These copies are clearly of the xvth century. On the following leaf the first sentence of the text informs us that the work contains 'forms of epistles, for the sake of composition or exercise, among youth, taken from the most approved Collections, and published for the Scholars of the Louvain Academy,' &c. The preceding may be considered as the gist of this introductory sentence; and Lambinet tells us that CHARLES VINULUS was author of the work; who, for fifty six years, was President of the College of Lys, in Louvain—for which it was expressly composed. What is singular, Lambinet describes an edition of this very date, as from the press of VELDENER, to whom, he says, 'the author gave the work for the purpose of printing.' Consult his *Origine de l'Imprimerie*, vol. ii. p. 83-5. The concluding epistle of Veldener certainly resembles, in part, that of Conrad de Westphalia. But Lambinet would not have omitted to notice the portrait of Conrad! Probably the one borrowed the colophon of the other, substituting the respective name of each as the only alteration. Let us revert now to the volume before us. It is destitute of numerals, signatures, and catchwords; and the presumed PORTRAIT of the printer, as above given, is on the recto of the 72nd and last leaf. On the reverse of the same leaf, we read the following very curious Advertisement—as it may be called:

Alpe. Si te forsan amice dil[e]cte noulase iuuabit quis hui9  
voluminis impressorie artis perdoctor fuerit atq; magister  
Accipito hui9 artificis nomē eē mēro CONRADO DE WESTPHALIA,  
LIA, cui q̄ certa manu isculpendi, celandi intorculandi,  
caracterandi, assit industria: edde et figurandi et effigiandi et si qd

caps of the De Westphalia; for John is a great favourite with me.

LYSANDER. And may justly be so with all of us. But while we are within this ancient and extensive city, let us

in arte secreti est qd tectius occultitur: q̄ qz etiā fidorū comitū p[er]spicax diligentia vt omniū lr̄arum imagines splendeant ad gr̄az: ec etiam cohesione congrua: grataq; cōgerie: mendis castigatis cōpendeant. tanta quidē xinitate q̄ partes inter se et suo cōgruant vniuerso: vt quoq; delectu materie splendoreq; forme lucida qz p[ro]mineāt: quo pictionis et cōnexionis: pulchre politure clariq; nitoris ecrescat multa venustas. sunt oculi iudices: Idnam satis facies hui⁹ libelli demonstrat: quē multiplicatū magni numeri globo sub placidis atramēti lituris: spreto calamo ichonit, āni septuagesimisexti decembris primus: quē artis mēorate mgrm si tibi hoc predcō anno cure fuisset querere. facile poteras eundē louanij imp[re]ssioni vacantē: inplatea sancti quintini inuenire Hoc ideo dixisse velim ne eius rei insci⁹ permanseris: si forsitan ambigeris. Vbi ars illi sua census erit Ouidius inquit. Vbi et etiam viuit sua sic sorte et arte content⁹: tā felicibus astris: tanta quoq; fortune clemētia: vt non inducar credere q̄ eidē adhuc adesse possit abeundi: ne cogitandi quidē, animi impulsio: id etiam adiecerim quo tam quod poteris q̄ quid potuisses agnoscas; Vale.'

A more pompous, barbarously-written, but whimsical and rather amusing colophon, has perhaps never since made its appearance! We gather from it, however, that Conrad de Westphalia, like that flourishing fellow-artist and townsman, JOHN VELDENER, was a printer, letter-founder, painter, and engraver. In the Low Countries, during the xvth century, these qualifications were frequently united in the same person. Further, we learn from it, that Conrad de Westphalia printed the book in 1476, and that he lived in St. Quintin's Street, at Louvain. The worthy Conrad is then pleased to subjoin, that 'he wishes us to know this fact, lest we should be ignorant of it, and thus go floundering on in uncertainty' (for so I choose to translate 'si forsitan ambigeris')... Thanks, gentle Conrad! As to the typographical execution of this very singular and rare volume, the letter itself is of a thin secretary-gothic cast, having a scratchy effect; and both the type and the printing are very much inferior to what we see in the productions of the brother, John de Westphalia: who, to say the truth, may be called the PRINCE OF THE LOUVAIN PRINTERS!

A word further about VELDENER. Read some few lines relating to him in the *Bibl. Spencer.* vol. iii. p. 349: and know that a Dutch version of the *Fasciculus Temporum*, of the date of 1480, finished by him on St. Valentine's day, in folio, contains the wood-cuts referred to in the last mentioned authority. They are small, in outline, and quite of a Flemish cast: but the printing is of that full-faced flowing form (too heavily imitated at page 377 of vol. iv. of the last men-

look around for some other printer's portrait. What have we here? A laureated Typographer!



THE PORTRAIT OF SERVATIUS SASSENUS.

Yet I am not quite so certain about the legitimacy of this portrait\*. . . but of legitimate and illegitimate portraits, anon. Let us now turn our horses' heads towards *Antwerp*.

tioned work) which I cannot but think was taken for the model of the types both of some of Caxton's, and of those of St Alban's Abbey. Veldener delighted in flower-bordered embellishments, as the first page of this Dutch version abundantly proves; while the capital initial T is precisely the same capital which was used by Caxton in his Golden Legend of 1483 or 1493—see the fac-simile of it in the *Typog. Antiq.* vol. i. p. cxxiv. Veldener began to print as early as 1475. One of his devices (two shields, with a triangle within one of them) has been given by Lambinet, vol. ii. p. 83. His other device was a coat of arms, shield argent, supported by lions, with a helmet for the crest—very barbarous—enflated by a border, in better taste.

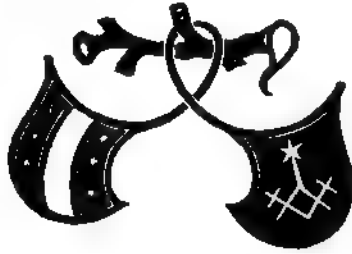
\* the legitimacy of this portrait ] It appears both in the frontispiece and at the end of a work entitled 'Damianus Goes, de Bella Cambusco Ultimo,' with the following imprint. 'Lovany: apud Servatium Sassenum Drestensem. Anno M.D.XLIX. Mense Ianuario,' 4to.



All hail to thee, GERARD DE LEEU!\*... for thou wert a diligent and spirited artist; and thy tomes are coveted, as they merit to be, in the land which gave birth to thy contemporary, and perhaps correspondent, William Caxton. I consider De Leeu, upon the whole, (speaking with becoming sobriety) to have been a very tasteful as well as popular printer. His types have a fine jolly aspect, and require less the aid of spectacles than those of GODFREY BACK... another early Antwerp printer—who used, as you will presently see, a very uncommon, gorgeous, and whimsical

\* *All hail to thee, Gerard de Leeu!*] Lysander has good reason to ‘hail’ this enterprising typographical genius. As Visser and Lambinet have devoted several pages to an account of his labours, there is no necessity to be minute in the present place. De Leeu printed with various founts of letter, all gothic: sometimes large and broad-faced, at other times small, sharp, and angular. His ‘Chronicle of England,’ after Caxton, (see *Bibl. Spenceriana*, vol. iv. 229,) and his ‘*Dialogus Creaturarum*,’ &c. (for a matchless copy of which, from Colonel Stanley’s collection, the Duke of Devonshire gave, with a becoming bibliomaniacal spirit, Forty Two Pounds ‘of lawful money of Great Britain’) are specimens of some of the varieties of his larger type, used in a folio form; while his duodecimos, however executed, exhibit good taste and skilfulness of press-work. De Leeu was an indefatigable printer, in the Flemish, Dutch, and French languages; and Romances, Books of Devotion, and Chronicles, were constantly pouring forth from his press. Happy the bibliographical antiquary who possesses three rows, only three feet each in length, well laden with the treasures of Master Gerard De Leeu—who executed about 32 works at Gouda, and 56 at Antwerp. I shall only further observe, that De Leeu began to print at Gouda in 1476, and at Antwerp in 1484—not in 1480, according to Maittaire, vol. i. p. 414: ‘The Romance of Jason,’ from Caxton’s edition (by the bye, I have a shrewd suspicion that ‘our well-beloved’ Caxton and Master Gerard had a considerable intercourse with each other—were their epistles written in Flemish, French, or English?) was first executed by De Leeu in 1492: see *Typog. Antiq.* vol. i. p. 58-9: where a fac-simile of the title is given—exhibiting letters of precisely the same form as are seen in that of the ‘Chronicle of England.’ Yet the ornament beneath this latter title is in purer taste, and rather skilfully executed. De Leeu’s great device of the Castle of Antwerp is given in the *Bibl. Spenceriana*, vol. iv. p. 330: but it may be observed, from the lower fac-simile of the opposite page, that the same castle was generally introduced into his devices.

device. But, first, for the devices of our beloved De Leeu; which, to speak truly, are not a little gothic and barbarous. His *Castle of Antwerp* is much more shewy, but more common.

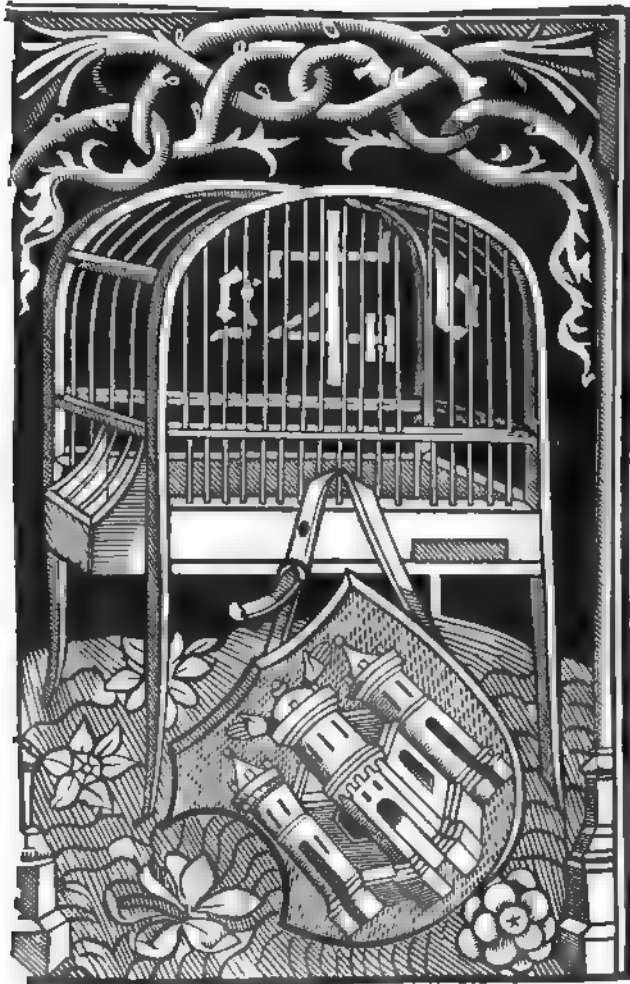


61



THE DEVICES OF GERARD DE LEEU.

Godfrey Back shall now astonish you with his *Bird-Cage*,\*  
and the *Castle of Antwerp* suspended thereto



THE DEVICE OF GODFREY BACK.

\* Back with his bird-cage.] 'But where'—sharply exclaims the typographical

As we advance towards the middle of the sixteenth century, in the *Annals of the Antwerp Press*, we are struck with the respectable name of VOSTREMAN,\* and are always disposed to gaze with becoming admiration upon the magnificent *Black Eagle* which seems to keep the said

antiquary—where are MATTHIAS GORE, THEODORE MARTENS, and COLARD MANSION—all distinguished printers of the Low Countries—what have they done to be discarded from this memorial of typographers of ancient times? I answer, they have done nothing—deserving of a studied exclusion; only that, as Lambinet has been equally particular and copious relating to the triumvirate just mentioned, (consult also, for one moment, pp. 554-6 of the *Bibl. Spenceriana*, vol. iv.) and as Mons. Van Praet holds out the *delightful threat* of giving us a volume expressly relating to a few of these heroes, and especially to COLARD MANSION, his countryman—the aforesaid typographical antiquary will not, it is presumed, ‘fret and fume,’ unnecessarily and unconsciously, respecting the omission complained of. As for GODFREY BACK, he was a late printer in the xvth century, at Antwerp, and employed a particularly sparkling middle-size, or rather small gothic-type; and, like Gerard de Leeu, adopted frontispieces in which a gentleman with a plume of feathers usually made his appearance. His colophons often make express mention of the ‘mercantile town’ of Antwerp. Indeed, at this period, Antwerp was no ordinary place of resort and wealth.

\* the respectable name of Vostreman.] William Vostreman was one of the most considerable or popular printers at Antwerp about the beginning of the xvth century; and I should apprehend, for nearly 40 years, he carried on his successful career. Perhaps he had some partnership account with the PETITS, at Paris; as his device, smaller than the one above given, is sometimes found in a shield with Petit’s lions as supporters. The above device is taken from a small and very rare tract (and Chanefpié tells us ‘every thing is interesting concerning rare books,’ *Life of Serenius*, 1771, 8vo. p. 59) entitled ‘*La triumpheante entrée et couronnement de Fernand de la Royale unie de Hongrie, et de Bohême faite a Steel Wittenburgh, Oct. 31, 1527*,’ printed by Vostreman ‘*en la rue de la Chambre, a la Licorne dor.* Dec. 18, 1527, 4to. in the possession of my friend Mr. Lang. GRAPHÆUS and the BIRCHMANNs (see p. 104, ante) were also distinguished Antwerp printers, of the same period with Vostreman; and the device of the ‘*Head and Pen*’ of Graphæus is no bad pun upon his name. Yet why should Patzer (vol. xi. p. 203-1) omit the name of IZAAZ LOE (could he have been a relative of Gerard de Leeu) in his list of Antwerp printers? He was not probably aware of an edition of *La Sainte Bible, en français*, of the date of 1548, in two volumes, folio, printed by the said Loe—of which a copy upon vellum was sold at the sale of the Soubise library (*Bibl. Soubise*, no. 137) for 600 livres!

castle of Antwerp under the protection of its overshadowing wings.



THE DEVICE OF GUILLAUME VOSTREMAN.

But see! . . . what stately Personage seems yonder to walk across a monastic quadrangle . . . and what noble building is the one we are now beholding? 'Tis CHRISTOPHER PLANTIN,

and his *Printing Office*! \* Illustrious man, and venerable abode!—where the puncheons and matrices yet remain which once astonished Europe with the result of their operations. I am speaking soberly, when I own that, of all the printers

\* CHRISTOPHER PLANTIN and his printing office.] It is hardly possible for a mere reader, unwarmed and uninfluenced by the least spark of typographical enthusiasm, to conceive the chagrin which I am at this moment experiencing by being compelled to reduce my MEMORANDA PLANTINIANA within the parsimonious limits of a note of some two hundred and forty lines. But so it is: and yet many pleasant things may be said within such a space—especially when filled by *brevier* types, like the present! First then, know, benevolent reader, that almost every authority, referred to by Maittaire, (vol. iii. p. 543-559) is at this instant either before, or on one or the other side of me. Where shall I first alight? Foppens will be a good summarist: as indeed he is first enlisted into Maittaire's service. From him, we learn, supported by the authorities of Guiccardini, De Thou, and Scribanus, that Plantin was born in the diocese of Tours in 1514; and Chevallier seems not a little proud in claiming him for his countryman—'Ce sont les François (he observes), qui ont fait les plus beaux Ouvrages de l'Imprimerie.' p. 58. O rare André Chevallier! However, Antwerp is the seat of Plantin's glory. It is supposed that he made his first experiments at Lyons; and on establishing himself at Antwerp, he looked about for learned correctors and experienced pressmen: yet so scrupulously nice was he in the accuracy of his printing, that like another Robert Stephen, he exhibited or hung up his *proof-sheets* for public inspection and detection of errata. Mallinkrot and Bailet are here my authorities. As to his office, Guiccardini says 'it was one of the noblest buildings of the day.' There he kept all his press-apparatus: his types, (some of silver, as it is imagined, but this requires confirmation) his matrices, his warehouses, his drying-rooms, and every thing 'thereunto appertaining.' You have here, gentle reader, both a detailed account of this printing-office, as it now exists, and a copper-plate view of that side of the 'quadrangle,' above-mentioned by Lyander, which is exclusively devoted to it: each being supplied me by the pen and pencil of the same ingenious and well-versed antiquary in matters of this nature. The drawing was made on the spot. But the general description must precede the view.

'Plantin's house stands in the 'Friday Market,' as it is called, near the Scheld. The principal front of the building is a heavy, regular, piece of architecture, it has been somewhat modernised, but the well-known device of the founder [see p. 159. post] still retains its place in the pediment of the arched gate-way. The interior forms an extensive quadrangle, and has every appearance of being in its original state. In the early half of the 17th century it was visited by Goltzius, and from the description which he has given in his Itinerary, it seems that since his time, at least, it has not undergone any alteration. On entering the quadrangle,

whose works have ever adorned the literary republic, none, I think, stand upon so broad and lofty a pedestal as Christopher Plantin. Jenson and Robert Stephen had equal

the *Printing Office* [as in the view below] is on the left hand side. The bust in the second window, is that of **PLANTIN**. The one over the door represents **JOHN MORETUS**, the husband of Plantin's second daughter *Martina*, and who inherited the property after Plantin's death. **M. MORETUS**, the present proprietor, is his lineal descendant. The business is still carried on, but in a very sluggish manner. They print little else except *Missals* and *Breviaries*, and the types which they employ are cast in Plantin's matrices. Five of Plantin's masy presses remain in the press room, in good repair: the others were destroyed by the French, when they took possession of the town. At a later period, the French Authorities put the remaining presses under seal: the cause of this proceeding was not explained, but the seals had not been removed in 1815, notwithstanding the change of government. The street front, and the opposite side of the quadrangle, are used for domestic purposes. On the ground floor of the latter, are the apartments which were occupied by **JURUS LAFARUS** during the time that he was treated as the inmate of the munificent typographer. The bust of **Lipsius** has been placed on the outside of his study; which is the first room on entering the quadrangle. It is fitted up in the old Flemish style, and paved with black and red tiles. It also contains the portraits of Plantin and his wife, and of some other members of his family.





elegance, and Aldus and Froben equal zeal and learning; but take his smaller and his larger works together, his pocket Latin Bible and his Polyglot Bible, and you will hardly

From the study you pass into a second chamber, in which the Critic slept. The walls are covered with hangings of black leather stamped with gilded arabesques. The beams and rafters of the ceiling appear to be of chestnut wood, and are carved and let into each other with the nicety of cabinet work. Adjoining to this room, is Plantin's *Counting-House*: a small sequestered cabinet, lighted only by a single multioned window, which is nearly covered by the foliage of the vines which run over the front of this part of the building [see plate, to the right.] Plantin's *Writing-Desk* is exactly such a one as we see placed before a scribe, or an author in an old wood-cut in the first page of a romance 'en lettres gothiques': one of those elaborate pieces of carpentry with twisted legs and little arches, and innumerable cross bars and fastenings. All his relics have been preserved with uncommon care. His *Brass-Lamp* stills stands on the upper ledge of the desk: and on a shelf behind the high-backed smooth-worn arm chair, there are piled his *Ledgers* and those of his successors. The dates are written on the margins, and the series begins with the year 1586. Two large carved presses at the other end of the room contain the matrices of his types and the copper plates employed in the works which he printed. The last room which was shewn is used as a *store-room* for the types and blocks, some of which were produced to me. The side of the quadrangle which remains to be described consists of the *Library* and *Warehouse*. The basement is composed of a handsome Doric arcade. The library is on the first floor, and I was informed that no portion of Plantin's celebrated collection has ever been alienated or removed.

This very office was visited by De Thou, when Plantin's circumstances were on the decline; yet SEVENTEEN PRESSES were then at work there! . . . And in this very office, when Guicciardini wrote his account of it, in the prosperous days of its founder, UPWARDS OF 100 GOLDEN CROWNS PER DAY were spent in the payment of correctors and pressmen . . . and from this very office such a succession of beautiful, curious, useful, and magnificent works issued, as filled Europe with astonishment, and raised the name of Plantin to the topmost pitch of glory. 'I am well aware (*mys Scribanus*) that many illustrious men have flourished as printers; I have known the Alduses, from Italy—the Frobens, from Germany—and the Stephens, from France: but these are all eclipsed in the single name of PLANTIN! If they were the *Stars* of their own hemispheres, you, Plantin, are the *Sun*—not of Antwerp, nor of Belgium only—but of the world.' One William Pantin, indeed, (see Baillet, vol. i. pt. i. p. 72) compares the office of Plantin 'to the belly of the Trojan horse—adding, that many more heroes (in the shape of Hebrew, Greek, and Latin books) issued from it, than there came Grecian warriors from the horse of Troy.' A droll comparison, and possibly unique!



find any thing to approach, certainly nothing to excel, them. And then, too, when one thinks of this latter UPON VELLUM . . . Transporting thought !

But of all these heroes, in the shape of a book, none was ever gifted with so colossal a stature, none ever achieved such stupendous deeds, and none ever received such unqualified eulogy, as the work ycleped BIBLIA SACRA POLYGLOTTA, &c. *Antwerpiæ*, 1561-1572—in 6 or 8 folio volumes: called, over and over again, ‘the eighth miracle of the word.’ Those who have not Mallinkrot (p. 115, &c.) or Wolfius (*Bibl. Hebr.* vol. ii. p. 341, &c.) or Clement (*Bibl. Curieuse*, &c. vol. iv. p. 176) or Masch (*Bibl. Sacra* vol. i. p. 340-348) at hand, may possibly content themselves with the pithy notice of this splendid typographical achievement to be found in the *Introd. to the Classics*, vol. i. p. 8, &c. A little volume might be written as a sort of memoir of this work—which was carried on, it is affirmed, at the expense of Philip II.; was chiefly edited by Arias Montanus, and exclusively printed by Plantin. Clement defends the imputation cast upon Philip, as having *only lent* Plantin the money; and as having persecuted our printer ‘even unto death’ by constant dunning. This may possibly turn out to be ‘scandalum magnatum:’ especially as Lipsius—in his first violent emotions of grief and wretchedness, upon the loss of Plantin—while writing to his son-in-law Raphelengius—makes no mention whatever of it. *Lipsii Opera*, 1675, vol. ii. p. 192. But of the Polyglot—‘soft you; a word or two, before you go;’ gentle reader. There standeth, upon the shelves of the *Althorp Library*, De Thou’s own copy upon LARGE PAPER—in 8 volumes; of which, the 3 latter however, unaccountably enough, are upon small paper—in the same binding. Wherefore was this? . . . ‘De Thou’s own copy upon large paper?!’ Who would not make a pilgrimage to such a shrine? Yet further, and better still: Mr. Wurtz brought over here, in May, 1816, a copy UPON VELLUM—in ten volumes—wanting the 3 latter volumes (in the Royal Library at Paris) which contain the philological and lexicographical appendix. This copy was in its original calf binding, ‘with gilt on the leaves’—white, clean, ample: not to be surpassed—and never did I enjoy a French cup of coffee so highly, and so exquisitely, as when partaking of it, in the apartments of Mr. Wurtz, with this said vellum copy, divided into equal portions on my right hand and on my left! Language can scarcely do justice to its extraordinary beauty and perfection of condition. Again note; vellum-loving reader—one thousand guineas WERE ASKED for it: but in times like these, ‘one thousand guineas’ is ‘a good round sum!’

I approach my peroration. Christopher Plantin died in 1589, in his 75th year. His epitaph may be seen in Foppeus, Maittaire, and others: it is terse, vigorous, and just—concluding with these lines:

*Christophorus situs hic Plantinus, Regis Iberi  
Typographus: sed Rex Typographum ipse fuit.*

Lipsius heard from him a little before his death; and between hope and fear, and

LORENZO. Does it exist?

LYSANDER. Ay, and in a three-fold shape: that is, three copies of it are certainly known to exist—and one of them was lately within nine furlongs of our own Royal Library.

affection and anxiety, 'kissed his tremulous hand-writing.' Lipsius's letter to Raphelengius, after Plantin's decease, is full of tenderness and genuine feeling.\* Indeed few men were so entirely devoted to him as Lipsius; and few, certainly, ever enjoyed so many friendships, or received such testimonies of commendation, as Plantin. Such was the love of his person, and the zeal for his memory, displayed by one of his correctors, of the name of CORNELIUS KILIANUS, that this latter died in 1607—after having 'unceasingly and inflexibly devoted the last 50 years of his life in the duties of his station at the *Plantin Press*.' Yet this Kilianus was 'vir candidus et in versibus facetus:' see a specimen of his poetry in *Wolff's Monument. Typog.* vol. ii. p. 1203. As to general panegyric, bestowed by Lipsius, Bullart, Antonio, Mireus, and others—respecting the beauty and accuracy of Plantin's printing—we may consult the notes of Maittaire, or the brief pages of Baillet. Suffice it here only to remark, that Scaliger is reported to have observed—'you may trust Plantin: he is scrupulously accurate: but Henry

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\* The two letters, above alluded to, may as well be quietly introduced here, as a sub-note:

CHRIST. PLANTINO.

'Mi Amice, nulla umquam epistola tua aut gratior mihi aut gravior fuit hac postrema. Languida manu scriptionem tuam nimis exoculatus sum, & servabo pignus fidissimū inter nos amoris, at dolui in tuā afflictissimā [illi postrema] valetudine, quam tamen tuens mihi dictat & præsagit jam esse meliorem. O Deus, & tu, facite me compotem hujus voti! Aliud nihil scribo, nisi hoc, quidquid à me factum voles, etiam cum me præcedes & in vili hac terrā non eris, impetra: non vivum magis amavi, quàm postea verè vivum amabo. Salve, salve, salve.'

FRANCISCO RAPHELENGIO.

'Certe, mi Raphelengi, tristi nuncio percussus sumus, tristi: nec cuiquam vestrū qui sanguine juncti estis, aut in amando cessi, aut nunc in dolendo. Amisisti tu avum optimum, alii patrem, ego amicum, sanctum nomen & rarum hodie in terris. Heu mi Plantine, quis mihi post te alter? nemo: non magis quàm ante te talis quisquam fuit. Beatum quidem te, qui extra præsens & immēns omne discrimen, extra molestias, quæ seculi etiam caput tuum circumstabant: at nos volvitur & revolvitur in medio æstu. Tu mi fili multum amisisti, in omni fortunā tuā consilium, solatium, opes. Amabat te, hoc scio. Sed feramus, & illius maxime exemplo (in quo enim hæc virtus clarior?) prompti volentesque sequamur magnum illum Deum. Scripsissem ad Moretum & heredes, sed ipsa me salus amet, ut ego minimè aptus sum ad solandum,' &c. *Lipsii Opera*, vol. ii. p. 192, edit. 1675, 8vo.

In one of the volumes of Lipsius's works will be found an account of the death of Plantin, with a sketch of his character subjoined: but the foregoing brief and pithy demonstrations, as it were, of immediate and irresistible sorrow, are far more touching than elaborate and highly wrought descriptions!

LISARDO. Tantalising idea ! But was it a perfect copy ?

LYSANDER. Thou dost almost 'stick a dagger' in me, by such a question. The Sacred Text was entire, in ten volumes ; the three remaining volumes were wanting.

LORENZO. But of Plantin . . . proceed.

LYSANDER. He was made 'Royal Printer' to Philip the Second of Spain ; but that bigotted and cold-blooded

Stephen (the younger) is in the habit of altering and correcting what does not exactly suit his own conceit.' This may probably be the gist of the note (g) in Maittaire, vol. iii. p. 545. Let me here however make a brief remark or two. Plantin excelled in *every species* of printing. His *smallest* letter (technically called *Brevier*) is yet more neatly executed than that of the Elzevirs—as my friend Mr. A. I. Valpy must be persuaded, on examining his own copy of the New Testament, in Latin, with a list of Hebrew, Greek, and Latin Names, &c. interspersed in the Bible at the end, put forth by Plantin in 1564, 12mo. His *Italic* type has a flow and elegance beyond even that of the Alduses ; and his larger Roman letter is at once rich, legible, and of the nicest dimensions. No man ever better understood the management of a title-page ; as his *Baptista Porta, de Miraculis Rerum*, 1560, 8vo. abundantly proves—not to mention a half-score other similar instances. He sometimes, in imitation of Granjon at Lyons, and Daufrie and Burton at Paris, printed in a curious writing-hand type ; but this very rarely. See the luminous note (d) in Maittaire, vol. iii. p. 549. Baillet says that a 'Catalogue of the Books printed in Plantin's Office,' was published at Antwerp in 1605, 8vo. Such a catalogue would be a vast comforter to the author of these *Plantiniana* !

Plantin, like Paul Manutius, (of whom, in due place and time) seems to have had a delicate and sickly frame of body. Thus Lipsius, in one of his letters, expresses his fears—when Plantin had set sail in a strong, although favourable, gale of wind—'lest his bodily weakness should be injured by the roughness of the sea : ' my only consolation (adds he) is in the strength of your mind—a strength, indeed, infinitely beyond that of your body, and always judiciously exercised upon needful occasions.' This great printer left behind him but little wealth, if wealth be estimated by pounds, shillings, and pence : but as regards his Library (noticed in Le Long's *Traicté des Bibliothèques*, p. 353, and on authority of Sanderus) and his reputation, the legacy which was bequeathed to his sons-in-law, and more particularly to Moretus, was precious beyond all *Cockerian* computation ! The *physiognomy* of Plantin was truly noble ; if the graver of Goltzius, as shewn in the OPPOSITE PLATE, may be trusted : and yet Bullart,\* equally

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\* Bullart's portrait is given in vol. ii. p. 257 of his *Académie des Sciences*. It was copied by Foppens in his *Bibliotheca Belgica* ; and is pronounced by a friend, who has seen the original painting, to be the more faithful resemblance.





CHRISTOPHORVS COLUMBUS

1492-1506

monarch scarcely ever facilitated his operations. Plantin wanted money to complete his Polyglot, and the monarch is reported to have graciously *lent* it to him—expecting to be graciously *repaid*! Vile system of patronage towards an

disposed to give a Titianic air to his countenance, has thought fit to publish a resemblance, of which the ensuing is a faithful copy, on a diminished scale.



The *Devices* of Plantin were numerous, and were used by his sons-in-law after his decease; especially by Adrian Perrier: of whom see somewhat in La Caille, p. 176. They are sometimes even more tastefully managed than what we observe in the exhibitions of them by Lycaender: but the *Vine* is indeed a curiosity!—and taken from a work published by Andreas Dominicus Floccus ' *De Potestatibus Romanorum*, ' 1561, 8vo. where it occurs at the end, having the compass at the beginning. Mr. Heber has a pretty copy of this uncommon book, which I suffered to go into his hands for some five shillings— but what chance has Lycæon against Achilles? Note further; that Thomas Sourbon used the *Plantin-Compass* at Lyons, 1614, in a very elaborate border, with the motto 'METRON ARISTON;' and Laurent Sonnius at Paris, in 1619, introduced the same device, with a ship in the stride of the compass— both upon copper and in wood. The motto of Plantin, ' *LABORE et CONSTANTIA*, ' is the surest road to the very pinnacle of the Temple of Fame: whether used by Great Statesmen, Great Generals, Great Scholars, Great Divines, Great Architects, or Great Mechanics!

honourable and able character—who was conducting towards its close a work, which might, in every sense, be termed NATIONAL ! Notwithstanding all his celebrity, talent, and multiplicity of business, Plantin died poor, and, I fear, broken-hearted !

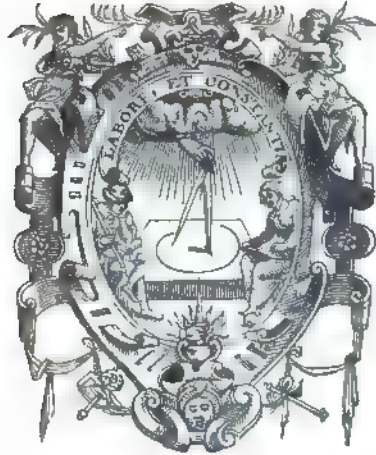
ALMANSA. Alas ! Alas ! but his family . . . his friends . . . his *Library* . . .

LYSANDER. His family consisted of three daughters, his son dying in his 12th year. Of the daughters, Margaret, the eldest, married RAPHELENGIUS ;\* the second, Martina, was united to MORETUS ;† and the third, Magdalen, married first Gilles Begs, and afterwards ADRIAN PERRIER. The library

\* *married Raphelengius.*] There is a pleasing account of FRANCISUS RAPHELENGIUS in *Peignot's Dict. Rais. de Bibliologie*, vol. ii. p. 155. This distinguished scholar and printer was born of parents in low condition, and destined for trade. An invincible love of study directed his attention towards books ; and during the civil wars of France he came to England, and taught the learned languages some time at Cambridge. Going over to Antwerp, to purchase rare books there for the University, he fell, first, in love with the splendid apparatus of Plantin's printing office, and, secondly, with the not less attractive charms of Mademoiselle Margaret Plantin—' Plantin, (says the gallant Peignot) charmé de sa candeur, de sa probité et de son érudition, se l'attacha en lui donnant en mariage sa fille aînée.' He had by her three sons and a daughter, and died in 1597, in his 58th year. His learning lay chiefly in the Hebrew and Oriental languages ; and that part of the Polyglot (the latter volumes) which embraces Hebraic lexicography, &c. was executed more particularly under the eye of Raphelengius. . . whose modesty, be it known, was equal to his erudition. This able man was made printer to the University of Leyden, and conducted the press of his father-in-law, who had established an office there. Thus, in the frontispiece of *Whitney's Emblems* (see vol. i. p. 275) we read ' *Imprinted at Leyden, In the House of Christopher Plantyn, by Francis Raphelengius.*' This imprint calls to recollection the very ample and delectable copy of this coveted book in the choice library of another friend—Mr. Freeling. It is ' *Exemplar verè Brobdiguagianum.*'

† *united to Moretus.*] His christian name was JOHN. He had two sons, Balthazar and John, who succeeded to his business, as printer, in 1610, on the death of their father. Moretus received the library of Plantin as his father-in-law's legacy ; and this library, (see p. 153, ante), yet continues in its pristine state. Paul Pater (upon what authority, does not exactly appear) tells us that Moretus kept *forty-eight presses* in constant motion. The passage is curious : ' *Hujus typogra-*

of Plantin yet remains untouched. His friends were many and illustrious. Wherever we see his portrait or device, let us reverence each with becoming feelings of respect. In regard to his *Devices*, where is the civilised quarter of the globe that does not contain a volume in which we see the *Hand and Compass* of Plantin? You have here two pleasing varieties of it.

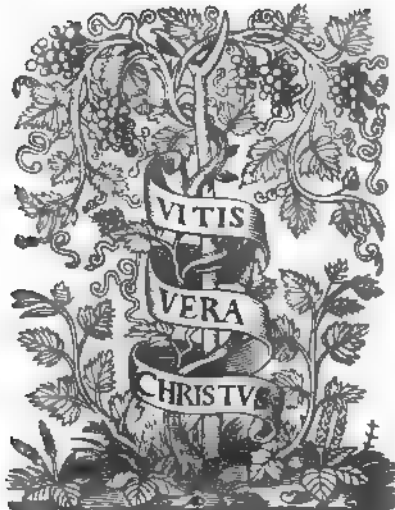


THE DEVICES OF CHRISTOPHER PLANTIN.

phei dignitas et præstantia vel inde æstimanda, quod octo et quadraginta prelis  
operarum ministerio quotidie serveret; unde facile colligere, quanto impendio hæc



I am not sure whether the following be exactly attributable to Plantin. It is however attached to a book which bears his name and usual mark in the title-page. If it be, its rarity is extreme.

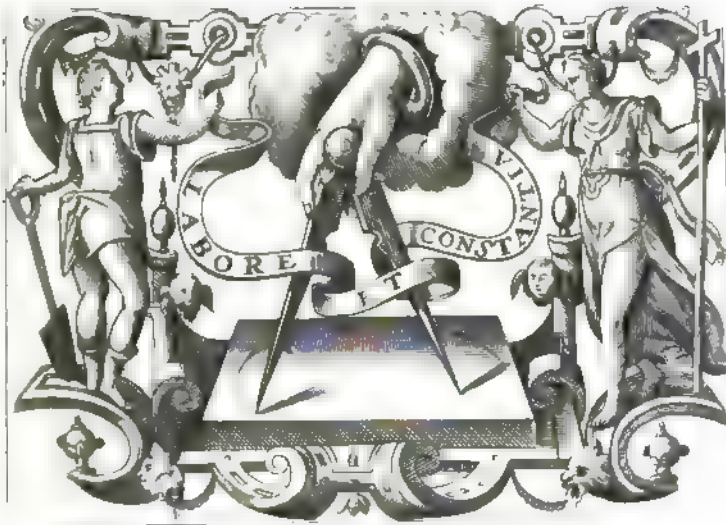


THE DEVICE OF THE SAME.

officina constitit, quaque numerus sibi typothetarum manus depoposcerit, quarum ope ad ducenta volumina minora, 200. *Ris Papier*, singulis diebus typis describi, et regio hinc opes in possessores redundare poterint.' *De Germaniae Miraculo*, &c. *Dissertatio*, *Lipnz*, 1710, 4to. p. 79.

A little further onward (p. 86) the same amusing author gives us an estimate of 'The weekly gains which may be derived from one press.' 'Si tempora sunt propitia, artis sociorum unus cum adjutore tyrone, dierum spatio trium, integrum volumen majus, *cinen Ballen*, sive decem volumina minora, *zehn Riese*, preli pressura labore solito absolvet, atque ita sex diebus bina maiora, seu viginti minora volumina finiet, in millia plura si multiplicandus liber, proque hac sua diligentia nummos uncales decem hebdomadibus singulis capiet; subtracta dimidia parte in alimenta, mercedem, alioque domesticos unus, restabunt Imperiales quique, pro nova sorte massaque reponendi.' Let me conclude these PLANTINIANA by asking whether any 'History of the Antwerp Press exists? The Plantin family alone are deserving of 200 quarto pages.

You may remember the frequent appearance of Plantin's device *upon copper*. Tell me how you like the following specimen of it? Yet I should premise that there are varieties of it, produced by the same mechanical process, which may possibly be thought to exhibit more elegance of composition. We must not however find fault with Lorenzo's bill of fare; but partake of the dishes as they present themselves to our palate.



Hark . . . the evening Arsenal-bell tolls, and we promised to reach *Ghent* before the next morning sun! The gates are about to shut. Let us away. Illustrious Plantin . . . receive our last farewell, and never-ceasing testimonies of respect and veneration!

ALMANSA. Why do you whirl us so rapidly to *Ghent*?

LYSANDER. Merely to take a hasty peep at the pretty

device of JODOCUS LAMBERT.\* Look how cleverly this rural lad manages his sheaf and sickle!



Away now for *Switzerland*! . . for really there would be no limits to the discussion, and the day ought to have *forty-eight* instead of *twenty-four* hours, if we lingered in every town which might afford amusing anecdotes connected with its earliest typographical exhibitions—

LORENZO. Remember *Venice* . . The land of the ALDUSKS, the GIUNTI, and GIOLITI!

\* device of Jodocus Lambert.] The device above given is taken from a very curious and uncommonly rare little quarto tract (in the possession of Mr. Lang) of which the following is the title.

*Lon veoit plusieurs gens aller et courir  
A Gant ce capitaine Busset voir mourir  
1543.*

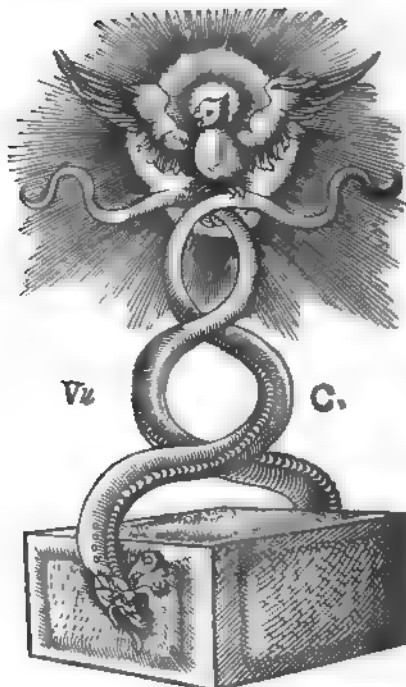
This is above a well-executed, but frightfully repulsive, wood-cut of the dismembering of the said 'Capitaine Busset' who is being executed upon a scaffold. The figures in the foreground, of which only the half-lengths are seen, are admirably drawn and engraved. At the end we read the following imprint '*Imprimé a Gand, par Josse Libert, Tailleur de lettres, demourant la maison de la ville, ou on treuve ces liurets a vendre. L'an de grace M.D.XLIII.*

LISARDO. But where is the *Strasbourg Lion* — with the roaring of which you just now threatened to astonish our weak nerves?

LYSANDER. Right, Lisardo. This reminds me of two remaining cities, in which, previous to our expedition into Switzerland, it may be as well to tarry for two minutes only. I mean, *Strasbourg* and *Heidelberg*. First, bear in recollection, that John Reinhardt, commonly called GRUNINGER, was a most active and distinguished printer at the former place, in the annals of the xvth century. He must have employed, I think, a host of artists, and must have had prodigious enthusiasm in his profession. Yet is the style of art, observable in his multifarious productions, a little grotesque and extravagant. Call to mind his device, as exhibited in a late publication,\* and receive, with becoming sentiments of respect, the very curious and striking embellishment used by WOLFGANG CEPHALÆUS: a printer, to whom we are indebted for many valuable Greek books.†

\* *device of Gruninger, as exhibited in a late publication.*] I presume Lysander to allude to the *Bibl. Spenceriana*, vol. ii. p. 94, where the fac-simile of it is taken from the Horace of 1498. Those who possess this edition of *Horace*, the *Terence* of 1496 (fully described in the same work, vol. ii. p. 426) the *Boethius* of 1501, and the *Virgil* of 1503—each executed by Gurningier, or Gruninger (the name is spelt either way) in the same style of embellishment—may be said to possess the more rare and curious specimens of the press of that active and spirited printer. The instructive pages of Prosper Marchand (*Dict. Hist. &c.* vol. i. p. 288) afford ample details of the multifarious operations of the same press; concerning which I have a strong suspicion, in a very remote corner of the pericranium, that a most curious and amusing brochure might be put forth. Maittaire has, very naughtily, passed him ‘sub silentio’ in his valuable typographical annals.

† *Cephalæus . . . to whom we are indebted for many valuable Greek books.*] The above device is taken from the *Greek Septuagint* published by Cephalæus in 3 vol. in 1526: a work of extreme delicacy of typographical execution, and of



THE DEVICE OF WOLFGANG CEPHALEUS.

What have we here? The device of JOHN ALBRECHT; of whom I know little or nothing, except that he printed in

which, tall and clean copies (such as the one in Lord Spencer's collection) should be hunted after and cherished by every lover of early Greek printing. Be it remembered also, that I. W. Reimmanus, in his *Accessiones Ueberiores* to his Father's Catalogue of Theological Works, at p. 145, calls this same WOLFGANG CEPHALEUS 'an industrious and pious man and well versed in the Latin, Greek, and Hebrew languages.' He was also a relation of the famous Fabricius Capito, 'at whose request he set about the New Testament in Greek, of the date of 1524; and to which the above edition of the Septuagint must be considered as a necessary companion.' A little gossiping about both these publications of the sacred text may be found in the *Introd. to the Classics*, vol. i. p. 37, p. 60.

the early part of the sixteenth century in the city where we are now tarrying.



THE DEVICE OF JOHN ALBRECHT.

Now then for the *Roaring Lion* of MYLIUS!\* Did you ever see a more noble fellow? He seems to be the very

Panzer makes the earliest printed book of Cephalæus of the date of 1514; vol. xi. p. 283—but in vol. vi. p. 64-69, I see no work where that printer's name is introduced in the colophon.

\* the roaring Lion of MYLIUS.] It is a little hard upon CÆARO MYLIUS, that, had his lion roared 'an 'twere any nightingale,' he should not have found a memorialist either in Maittaire or Panzer. Both have passed him over: at least, his name does not occur in the indexes of these renowned bibliographers:

Samson of his species, and makes nothing of the ponderous pillar upon his left shoulder—while his right paw rests upon a shield which I presume to be a representation of the city-arms of Strasbourg. The motto subjoined to it—that ‘his Enemies were better acquainted with his front than his back’—delights me infinitely, as being worthy of such an admirable representation of courage.

and why am I to wade through as many conflicting elements as opposed Satan, in his flight from ‘Chaos and old Night’ to the confines of this world, in search of perhaps a mere transient notice or indirect eulogy of this lion-hearted printer? No: be it only understood, therefore, that the volume, from which the above device is taken, ‘hath to name,’ *Chronicon Abbatis Vrspergensis, &c. with Paralipomena Rerum Memorabilium, &c. Argentorati Apud Cratonem Mylium, 1537, folio*—and that a copy of this said chronicle enriches the well selected library of York Cathedral. The latter part of it contains spirited heads (meant for portraits) in outline, with black grounds; and the whole volume hath a joyous and splendid cast of character. Dids’t ever see, chronicle-searching reader, an earlier edition of this ‘*Chronicon Abbatis Vrspergensis*’ (‘situate and being midway between Ulm and Augsburg’) of the date of 1515, folio, executed by John Miller, at Augsburg, with the arms of the said abbey (as I conceive) beneath?

The frontispiece of this earlier edition is in a spirited style of art: having a broad and Basil-like ornamented border, with a black back-ground, in the centre of which stand *Ninus* and the *Emperor Frederic II.* in earnest discourse, as if they had been long and well acquainted with each other. The back of the title-page, however, gives us the melancholy intelligence that this edition is taken ‘from the only known ms. copy, which is sadly corrupted (‘*unicum enim et id quidem admodum mendosum extabat exemplar*’). Note further: this earlier edition does not contain the *Paralipomena* of that of 1537; and for the satisfaction of nervous readers, the smaller lion of Mylius (who roars only ‘like a sucking pig’) is in the frontispiece; while the above magnificent creature takes his station at the end. The motto, alluded to by Lysander, is as follows:

*Hostibus haud tergo, sed forti pectore, notus.*

A motto, which many a ‘*British Lion*’ may with admirable truth assume to himself . . . and so farewell to thee, thou King of Beasts, whether disporting thyself at Strasbourg or at London!



THE DEVICE OF CRATO MYLIUS.



What an opposition does the ensuing diminutive representation of '*Truth*'—used by COMMELIN at Heidelberg\*—exhibit? This figure was partly borrowed by the Cambridge printers in the seventeenth century, for that of their ALMA MATER; and indeed is, of itself, often of larger dimensions.



\* COMMELIN at Heidelberg.] His Christian name was JEROME. A very pleasing small pearl-neck-lace of anecdotes, as testimonies of approbation, might be strung to hang round the neck of the marble bust of Commelin . . . should each bust be in existence. We have first, and principally, the united suffrages of the very *Castor* and *Pollux* of literary constellations, SCALIGER and CASAUBON, in commendation of the said Jerome Commelin. According to Baillet, Casaubon says in one of his epistles (but Casaubon's epistles are not just now at hand) that 'he made a point of buying every book which came from Commelin's press, without any distinction: so great was his opinion of his talents.' *Jugemens des Savans*, vol. i. pt. ii. p. 61. Scaliger says, that 'whatever he did was excellent, and that he was learned both in the Greek and Latin languages, but not in the Hebrew.' *Poster. Scaligeriana*, p. 54. Mallinkrot notices his talents; calling him '*eruditissimus Typographus*,' and mentioning his celebrated editions of the works of St. Athanasius and Chrysostom. *De Art. Typog.* 1640, 4to. p. 93. Paul Pater (not 'Father Paul') has a neatly-turned eulogy of him—'*vere præstans* (says he) *et mitioribus in litteris versatissimus typographus. Iniuria temporis patrio solo excesait, et Heidelbergæ Larem tenuit, inque officina sua tot egregios scriptores procudit, ut non facile palmam alicui concesserit.*' *De Germ. Mirac. Opt. Mar. Typ. Lit.* 1710, 4to. p. 78.

Commelin was a Frenchman by birth; and Baillet says that he settled himself at Heidelberg 'on account of being near the Palatinate Library: yet Pater may be also right. Scaliger, who knew and loved him sincerely, thus mentions his death—in one of his letters to Casaubon of the date of April 16th, 1598. 'Commelin, to my inexpressible sorrow, and to the great loss of Grecian literature, is no more. His wife, having just returned from Frankfort, where she had caught an epidemic fever, communicated the disease to him; and both of them, together with some

But I see you begin to be impatient for your Switzerland trip . . . and hie for the capital of that country ! We are now therefore at *Basil* : the native city of AMERBACH and of FROBEN.\* Illustrious men ! . .

LISARDO. Amerbach is a stranger to me.

LYSANDER. Possibly so ; but he is not the less deserving of notice and commendation on that account. He was a corrector of the press of Koburger, and the master of Froben ; and Maittaire, to the best of my knowledge, is

of their numerous family, perished nearly at the same time.' *Scalig. Epistolæ*, 1627, 8vo. p. 166. Commelin's son, Peter, used his father's device, on a large scale, in an elaborate border, subscribing himself ' Petrus Sanctandreas : ' that is, living at the sign of St. Andrew. Hollar executed a pretty small plate, from the idea of Commelin's device, of the naked figure of truth—a sun in her right hand, a cup in her left, with milk streaming from each breast, for ROGER DANIEL, printer to the University of Cambridge : having, for motto, ' *Hinc Lucem et Pocula Sacra.* ' This lady, however, is meant for ALMA MATER.

\* AMERBACH and FROBEN.] Of JOHANNES AMERBACHIUS, who toiled and laboured a full thirty years in his typographical calling, I can only here observe (for Froben demands my more serious attention) that Maittaire has done him every possible degree of justice in five goodly quarto pages, in his *Annal. Typog.* vol. i. p. 37-42 : and to these pages, or to the summary of them, in his Index, vol. i. p. 36, let the pains-taking antiquary resort for further information. Yet another word, before we part. Amerbach, oddly enough, brings painful recollections to my mind : for see, tender-hearted reader, what a difficult task I once sustained in collating his admirably printed edition of some of the Works of Petrarch in 1496—as noticed in the *Bibl. Spenceriana*, vol. iii. p. 454-6. O rare Ioannes de Amerbach—what a selector of signatures wert thou ! Let us however cherish and respect his memory : for he corrected many a ponderous tome for the press of Koburger, and associated to himself, in turn, our well beloved John Froben, for his own corrector. He has also received the warm eulogies of his master Lapidanus, and of Erasmus : the latter of whom, in his Epistles, calls him ' the best of men ; ' and speaks highly in his dedication to Pope Leo X. of his children—who assisted Froben in his office. Amerbach was certainly ' blest in his children '—' *optimi juvenes pulcherrimam provinciam, ab optimo parente mandatam, graviter obeunt* '—are the words of Erasmus. Jungendres is not a little eloquent in commendation of the father, Amerbach : *Disq. in Not. Charact. Libror.* &c. p. 1740, 4to. p. 21 : and John Fabricius, in his *Bibl. Fabric*, 1722, 4to. pt. v. p. 40, &c. commends a descendant (I suppose) of this ancient and worthy printer, in his account of HENRY AMMERBACH.

both copious and earnest in commendation of him. But for FROBEN . . . prepare your most curiously-wrought chaplets of ever-green : \* bring hither also your

. . . . bells and flowerets of a thousand hues

\* *for FROBEN, prepare your most curiously-wrought chaplets of ever-green.*] In the FROBENIANA which ' hereafter follow,' I have endeavoured to supply the places of ' chaplets,' and ' bells,' and ' flowerets' by a few sober facts which may be somewhat palatable even to those who have not made typographical researches a particular branch of their studies. First, then, of this truly eminent printer John Froben — eminent, not so much for the splendour, magnitude, and importance of his publications, as for the integrity of his character, the purity of his mind, and the real worth of the greater number of the works printed by him—be it known that he began his career, as the preceding note intimates, as a corrector in the printing office of Amerbach. Maittaire does not speak with confidence of the date of the first work printed *on his own account*, but supposes, with some probability, that it was not later than 1491 : vol. i. p. 57. Panzer assigns the date of 1490 as the first of Froben's productions ; vol. v. p. 541 : but in vol. i. p. 169, no. 130, he questions, apparently with good reason, the accuracy of such a date in a Latin bible, in 8vo. which Peignot (*Dict. de Bibliol.* vol. i. p. 273) makes to be of 1491, *per Joannem Frobenium de Hamelburck*. Of the parents of Froben, nothing appears to be known with certainty ; and the books printed by him in the xvth century are few and unimportant. They are also uniformly remarkable, I believe, for being executed in a Gothic type, rather rudely than elegantly formed. In an edition of Gratian's Decretal, of the date of 1493, 4to. (of which my friend Dr. Stock of Clifton possesses a copy—among many similar curiosities, betraying a rightly-cultivated bibliomaniacal taste and feeling) our Froben is thus designated — '*per Joannem froben de Hamelburg : impressorie artis primariam asseclam : fidelemque operarium.*' The editor of this impression was Sebastian Brandt ; who has taken care, in the colophon, to tell us that Basil and Germany were the nurses of every thing that was exquisite in the art of printing—forgetting, peradventure, the productions of Rome and Venice ! The poetical register, (in a roman type) following the colophon, hath something in it sufficiently quaint to merit its present insertion.

Ordo quaternorum et numerus

Ordine sub terno tenet alpha et beta libellum hunc :

Incipit a paruo : sequitur de hinc maius : inde

Quid duplum est, operis numerū si forte requiris :

Sexaginta et quinq; uides : omnesq; quaternos.

How soon Froben rejected the black letter, and adopted the roman, can only be ascertained by a collection of the works which have issued from his press ; and if ever a public or private library should be formed, or classed, *according to*

to strew upon the tomb where his 'dry bones' (to borrow the language of Erasmus) repose. Forgive the whimsicality of the conceit, or notion, but I have always traced, in the

*printers*, I do vehemently trust and hope that the portrait or bust of FROBEN may be found at the summit of some fifty square feet, crowded with his folios, quartos, and octavos — but let me also 'vehemently hope' that, in *lettering* of these precious tomes, the collector, or rather the binder, do not, from an excess of attachment to the name of Froben, mistake the *printer* for the *author* of a work! For know, good-humoured reader, that some seven years ago, much was I struck with 'the merry conceit' of one Master \* \* \* \* a bookbinder to the University Library of Cambridge—who, upon the back of one of Erasmus's editions of the New Testament, printed by Froben, and containing an address from that printer to the reader, chose to make the following inscription in letters of fair gold:

<p>FROBENIUS LECTORI.</p>
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This arose, no doubt, from too enthusiastic an attachment to the early annals of the Basil press!

It was not till the year 1514 that Froben made the acquaintance of ERASMUS: an acquaintance, which seems to have instantly ripened into friendship; which only increased with years, and could be severed only by death. Nothing could well exceed the genial and undisturbed flow of sentiment between these eminent men.\* One head, one heart, the same impulse, animated both. While his first edition of the Greek Testament was going on, Erasmus, in one of his letters dated *London*, *Apl.* 28th, 1515, thus remarks: 'There is no where a more accurate press than that of FROBEN; nor, at the same time, one from which more excellent publications are sent forth, especially as they relate to the SACRED TEXT.' And to Pirkheimerus, two years after the death of Froben, the same illustrious character observes, that 'a sincerer friend he never desired of heaven: his family continued to shew him the same affectionate attention after the decease of their parent, and his own regard for the children remained undiminished.' 'In short (adds Erasmus) I should have been proud of the city of Basil for my native place.' His direct eulogy of Froben may be found in his *Epist.* 922, as given in *Jortin's Life of Erasmus*, vol. i. p. 393-5, 8vo. edit. Erasmus used indeed to spend months together under Froben's roof; and in his interesting

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\* 'Binos hos viros coetaneos et coævov, licet non populares, idem erga litteras studium ita conjunxit, ut mutuo amore, et plusquam fraterno, hic illum prosequeretur.' Maittaire's *Annal. Typog.* vol. i. p. 57, edit. 1733. And read the eulogies of Erasmus upon the typographical merits of Froben, in vol. ii. p. 30, &c.

mysteries of my limited lore, a resemblance between old Froben and his printing: between the countenance of the man and the types used by him.

epistle to Botsheim, of the date of 1524, in which he gives an account of his publications up to that period, he talks of having spent 'ten months at a time' with Froben—but that he paid the printer 150 golden florins for his entertainment—a payment, however, which Froben was compelled, against his will, to accept. See *Jortin's Life of Erasmus*, vol. iii. p. 105-133.

The grateful Froben shewed every sense of the high opinion entertained of him by so illustrious a scholar and guest; and it was not among the least trifling of his gratifications to adorn the walls of his printing office with *THE PORTRAIT*, carved in wood, of the kind-hearted *ERASMUS*. This very portrait, as it existed in Froben's time, is at this moment suspended over the mantelpiece of the repository of Mr. Payne; a biblioplist, of whom all 'praise were useless and censure vain.' Take, graphic reader, a reduced copy of this portrait (the original being a circle 12 inches in diameter) from the pencil of Mr. Behnes; and admit that it is an ornament by no means unfitly introduced in its present place—for who can think of *FROBEN*, and not prepare at the same time to take off his hat to his friend and patron *ERASMUS*?



ALMANSA. Whimsical indeed ! Pray explain this.

LYSANDER. Readily. Some people, you know, pretend to judge of the disposition, by the hand writing, of an individual. This however may be heretical. Yet as Froben was known, admired, and caressed, by the learned of his

BEATUS RHENANUS was the intimate friend both of Froben and Erasmus, and wrote the life of the latter prefixed to the edition of his works put forth by the sons of Froben in 1540, (see vol. i. p. 236.) This life Bates has reprinted in his very curious and too much neglected work, entitled '*Vitæ Selectorum Aliquot Virorum qui Doctrinâ, Dignitate, aut Pietate inclaruere*,' 1681, 4to. p. 201-9.

Let us dwell somewhat—only while our tea cools, or the shower forbids us 'to walk abroad'—upon the purity of Froben's mental character. In the prefix to Erasmus's edition of the Greek Testament of 1516, the printer tells the reader that 'he is always resolved upon publishing the best authors, especially those who are conducive to morality and piety : and he calls Christ to witness that the beneficial results of such publications are as dear to him as all pecuniary compensation.' 'But (adds he) however I have invariably done my utmost to render every work which has issued from my press as accurate as possible, yet in none of them have I more strenuously laboured to accomplish this desirable end than in *the present*.' Indeed, his contempt of lucre was equally strong and uncommon ; his profession being at that time not very remarkable for liberality of dealing—for thus writes Erasmus to Beroaldus, June 8, 1522 : ' Verùm ut video, nihil jam pudet typographos. Posteaquam experiuntur nihil avidius rapi, quàm nugacissimas quasque nœnias, neglectis interim priscis ac probatis auctoribus, perfrictâ fronte sequuntur illud è Satyra : Lucri bonus est odor ex re qualibet.' But hear the good Froben himself—in the preface to his *Æsop* of 1517. 'I do all I can (says he) towards accuracy and respectability of publication. I use good paper, and pay my editors liberally. The public are the best judges how these latter have executed their tasks : only thus much I must be permitted to observe—namely, if the business of printing become a mere object of traffic, as some have already complained, the discovery of the art will be more fatal than beneficial to the legitimate ends of learning.' Maittaire, in a very fit of bibliomania, thus subjoins—' We have sufficient evidence that the more ancient printers were by no means tainted with this vice. The copies of their productions which remain, and which will for ever remain, bear testimony of the kind of paper, ink, type, and press-work that they adopted : every thing of the kind being perfect—every thing, as if fresh from the press, invites, delights, and absolutely dazzles the eyes of the reader !' *Annal. Typog.* vol. i. p. 43, edit. 1719.

. On the death of Froben in 1527 (in consequence of a paralytic affection—and in the midst of an impression of the entire works of St. Austin—see Maittaire,

time, for his simplicity, integrity, and manliness of character, so there seems to me, in the productions of his press, to be a correspondent plainness and simplicity of expression. JENSON

vol. ii. p. 33) a whole corps of critics, editors, and learned printers, wrote epitaphs and threnodaical strains which seemed to moisten every eye and melt every heart—not insensible to the merits of the deceased. Erasmus, the fond, the friendly, the enthusiastic Erasmus, led the way, as chief mourner, upon this sorrowful occasion. His epitaph, beginning

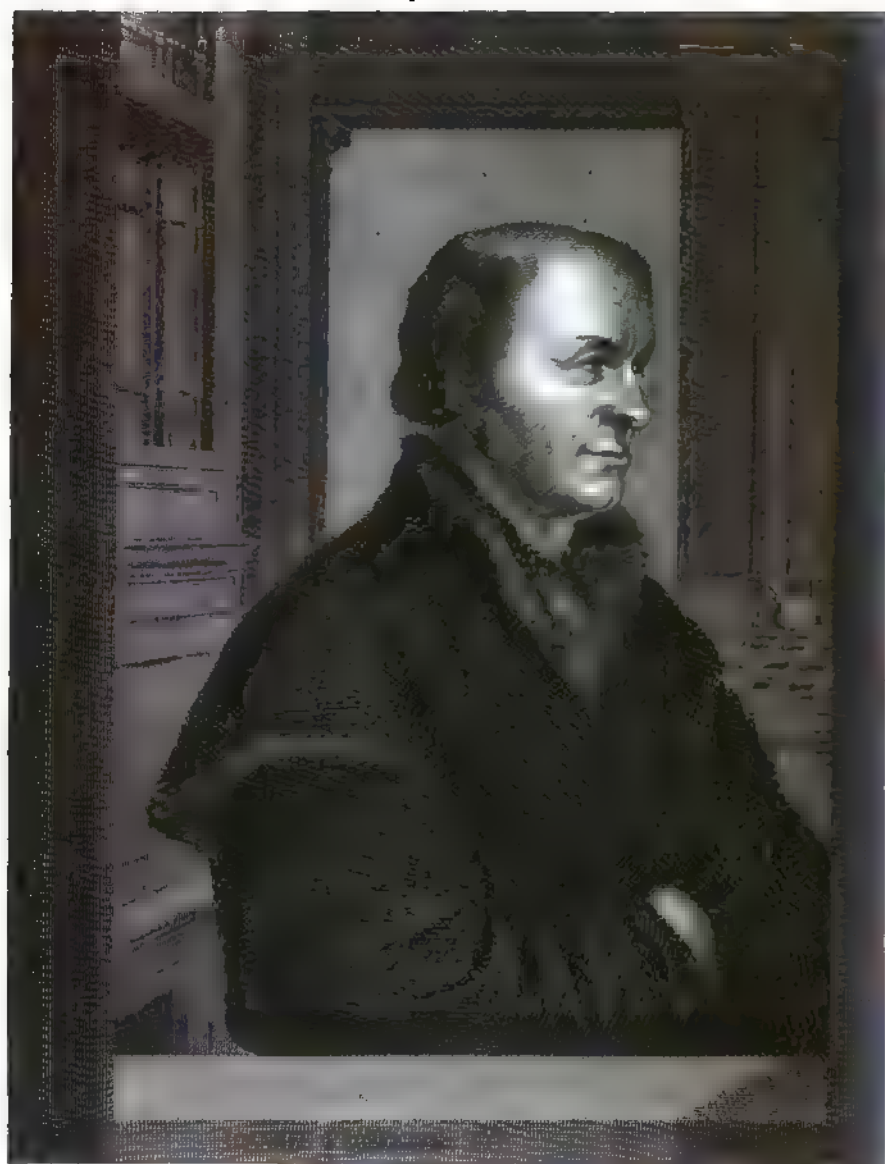
Arida Iohannis tegit hic lapis ossa Frobeni,

has been reprinted a thousand times. Read it, among other places, beneath the portrait of Froben (of which presently) in *Dr. Knight's Life of Erasmus*, facing p. 355—where it is engraved ‘from the autograph of Erasmus.’ Froben left behind him two sons, Jerom and John, and a daughter of the name of Justina—who ‘plighted her troth,’ as we shall presently see, in an *Episcopalian* union! The typographical reputation of Froben (for it is now high time to think of a summary of his professional character) consists in the correctness and respectability of his productions. In matters of ornament, including even his devices, he was, upon the whole, somewhat gothic: yet his types are handsome, round, and legible, and his ink is rather unusually black. Luther had a high opinion of Froben's types; for in one of his letters to Spalatinus, he says ‘Melchior Lothar, furnished with the best forms of letters (or matrices) from *Froben's Office*, comes prepared to establish a press for the sake of printing our locubrations.’ Lackman's *Annal. Typog. Select. Quæd. Cap.* p. 6, note. It must not, however, be concealed that Froben was rather unhappy in his choice of Greek types; and although, upon his death, Erasmus complained of the routine of the office being altered for the worse, yet he advised Jerom, the eldest son, to furnish himself with better forms of Greek types. Froben loved to disport himself in broad margins, and his capital initials are sometimes classical as well as curious—yet do we too often discover in them a vein of humour approaching to vulgarity; and some of his border-ornaments are unaccountably gross and offensive. How a mind like Froben's, resembling the white sheet upon which he printed, could have foisted these ‘border-ornaments’ round the SACRED TEXT, is, to me, utterly inexplicable. Our priuter rarely indulged himself in impressions UPON VELLUM: but when he *did* put his strength forth in this department of his art, he could, if he pleased, be miraculously successful: witness, the second edition of his friend *Erasmus's Gr. and Lat. Testament*, 1519, folio, in 2 vols. upon vellum, in the library of York Cathedral. These glorious volumes are about 13 inches and a half in height, by about 9 in width. They are the *Book-Lions* of that liberally-furnished library!

A sufficient number of Froben's devices is given in the text. To these, add the fac-simile which appears in the *Bibl. Spenceriana*, vol. i. p. 106; having for motto ‘be wise as serpents, and harmless as doves,’ &c. It has been shewn (*Typog.*







THOMAS FROBENIUS

Typographus

Officinae Typographicae

Basiliae

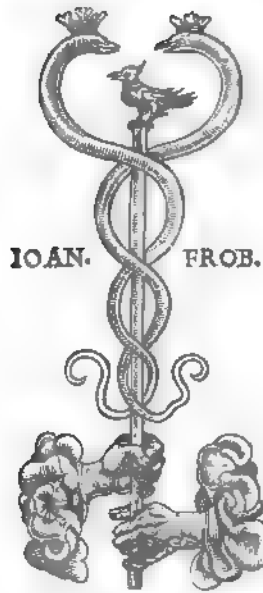
1564

probably was a smart dresser, a beau, and man of fashion—as his types are neat, beauteous, and sparkling. FUST and SCHOIFFHER, I conceive, to have always worn good homely drugget clothing; and MENTELIN, FYNER, KETELAER, and DE LEEMPT, to have been down right slovens—because their style of printing partakes of the same characteristic effect. Now FROBEN was not a smart fellow, nor, on the other hand, a sloven; yet his clothing was, I think, made of better stuff than ‘homely-drugget.’ In other words, there appears, in the productions of Froben’s press, a total absence of affectation and sparkling conceit. Perhaps there is also the same uniform absence of elegance and perfect symmetry: yet ‘he who runs may read;’ and I love his round, legible, and black-looking types (not *gothic*, for he seldom or ever used that character) in perfect unison with his unaffected and honest physiognomy.

It remains only to add, that Froben was the bosom friend of Erasmus, and of many illustrious contemporaries; while his printing office was the incessant vehicle of a number of useful, learned, and pious works, which were at once an

*Antiq.* vol. ii. p. XL.) that our Wykyn de Worde might have borrowed the lower of the devices at page 177, post. The taller devices of the Caduceus only, are very poor and meagre. The *Physiognomy of Froben* is well known by a variety of prints from the painting, of which the OPPOSITE PLATE may be considered a most faithful copy. The original painting is probably yet at Basil; as Earl Spencer’s picture, upon close examination, seems to be a copy, but of an ancient date, and exact execution. There is a mezzotint, by Blooteling, 1671, of the same head; and Dr. Knight’s plate, in line engraving, is evidently a copy of this mezzotint. The execution of it is exceedingly indifferent; although, however executed, the effect is strikingly characteristic. Upon a calm and close examination of Froben’s features, as given in the plate accompanying these remarks, I own there does appear to me to be some truth in the apparently whimsical notion of Lysander—namely, that the countenance, disposition, and press-work of this truly excellent printer, seem all of a piece. Candour, honesty, simplicity, and utility, pervade the whole. And so rest in peace—ARIDA IOHANNIS OSSA FROBENI!

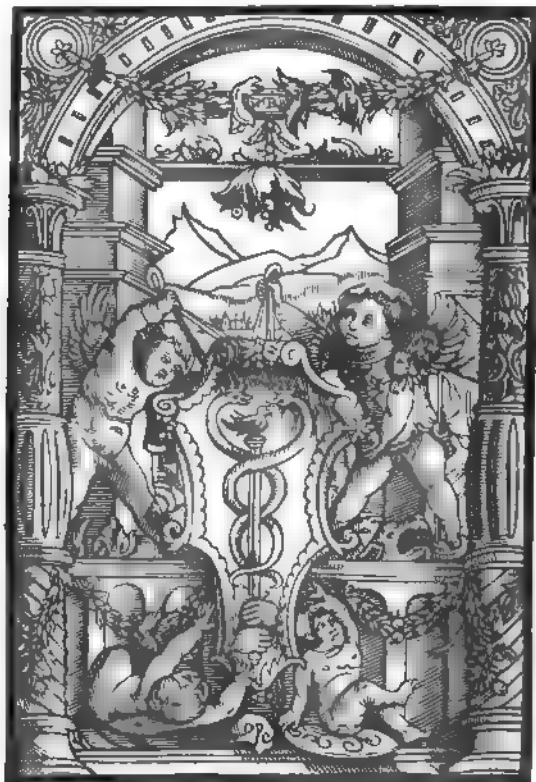
ornament and a blessing to the age. Now for his *Devices*. Take however only a few of them; premising that the varieties are almost endless.



THE DEVICES OF JOHN FROBEN THE ELDER.



THE DEVICES OF JOHN FROBEN THE ELDER.

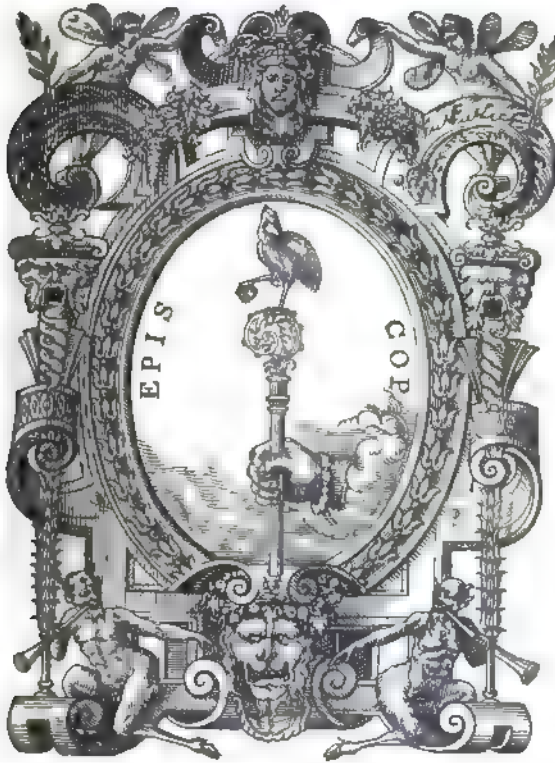


THE DEVICE OF THE SAME.

What a contrast, my worthy friends, and, at the same time, what a felicitous pun upon his own name, does the device of Froben's son-in-law, *EPISCOPUS*,\* exhibit? I own, if I were

\* *Froben's son-in-law, EPISCOPUS.*] *NICOLAS BISCHOFF, or EPISCOPUS, or, in English, BISHOP, married, as we have just learnt, the dame JUSTINA, only daughter of the most excellent Froben:—'Leaving Basil, and getting on ship-board, (says the susceptible Erasmus) who should come across my mind but EPISCOPUS—and his newly-made bride JUSTINA! From infancy I have known and admired the exquisite modesty of that young woman; who, the older she grew, the more she exhibited that shamfastness and delicacy of manners which rendered her a model or the rest of her sex.'* Again, after the death of the father-in-law, the same delightful writer thus addresses *Episcopus*. 'Most

driven to choose promptly, which, of *all* the devices already seen, were executed with most attention to taste of composition and brilliancy of effect, *that*, which you here behold, as the device of the last mentioned printer, would strongly prepossess me to give it a decided superiority.



THE DEVICE OF NICOLAS EPISCOPIUS.

heartily do I congratulate you both—that the sacred bonds of wedlock have united an honourable, chaste, and upright woman, to a man of equal honour, chastity, and integrity: and I hope that the day is not far distant, when I shall have to congratulate you upon the gambols of a little *Episcopus*, in your hall, resembling, not only yourselves, but my late excellent friend *JOHN FAOSSEN*. . . . I learn that you are about to inhabit his house, and to succeed to his business—to

LISARDO. I wish printers would, now-a-days, endeavour to rival this *Episcopian* embellishment in the title-pages of their productions . . . But what noble physiognomy is that to which you have just turned, dear Lysander?

LYSANDER. 'Tis the 'noble physiognomy' of OPORINUS,\*

inhabit *that* house, in which I have passed so many delightful years of my existence, and in which your father-in-law was constantly overwhelming me with kindnesses.' But I am wandering. . . . Episcopus and his wife lived together 35 years; and their epitaph, written by their children, will be found in *La Caille*, p. 36; from hence copied by Maittaire, in vol. ii. p. 359. The concluding lines are these:

*Virimus unanimes CHRISTO, nunc carne soluti  
Virimus aeternum victuri, vivite nati.*

Episcopus and his brothers-in-law, especially Jerom, lived, I should hope, both amicably and successfully together; and Conrad Gesner, in dedicating to them 'as eminent Printers' the last division of his *Pandects*—upon Theology, 1549—took that opportunity of giving a list of the works printed in Froben's office up to the same year. He concludes thus: 'Valete candidissimi uiri, et pulcherrimis libris excudendis, orbem ditare, et Germaniam nostram ornare, pergite,' &c. It was his (Conrad's) intention to have dedicated to them the *Medical* department of his *Pandects*—'mutato proposito *Theologiam* sub nomine uestro emitto,' says he. Baillet says a catalogue of the Frobenian and Episcopian books was published in 1561. Concerning JEROM FROBEN, pray read the very abundant notes, being chiefly excerpts from the epistles of Erasmus, in Maittaire's *Annal. Typog.* vol. ii. p. 349, &c. Episcopus and Jerom were executors of Erasmus's will. As to the *Device* of Episcopus, as above given, it merits all the eulogy of Lysander. It is a most ingenious and happy illustration, as it were, of the printer's name. Such a crosier might have graced the hands of the venerable MATTHEW PARKER!

\* *the noble physiognomy of OPORINUS.*] With all the aids which presented themselves to Maittaire, and with even additional assistance, I sit down, under a lurid sky, with the conviction of not being able to do justice to the distinguished character of OPORINUS. Take therefore 'en bon gré,' what is here intended for a few minutes entertainment only, courteous reader; and put down thy buckets, if thou dost wish for more copious details, into those wells from which the ensuing intelligence is drawn. Plunge them deeply in, and fear not to obtain therefrom an abundant and crystalline draught. First, however, let me observe, that a most curious and scarce little volume, apparently unknown to Maittaire, (and which seems to have been the basis of the account of Melchior Adam, to which latter, almost exclusively, Maittaire refers) entitled '*Oratio de Ortu, Vita, et Obitu Ioannis Oporini Basiliensis, Typographorum Germaniæ Principis,*' &c. written by Iocisus Silesius, and recited by Henricus Hainzelius in the public

or *Ὀπωρινός*; for, strictly speaking, the second syllable of this *autumnal*, or *fruit-bearing* appellative, should be accented. Yes, of all the Basil printers, reckon upon Oporinus

Academy at Strasburg, in 1569, 12mo.—the gift of my friend the Rev. H. J. Todd—is at this moment before me: from which parent-stock of biography we gather as follows. Oporinus, 'The Coryphæus of Printers,' (as this little memorial styles him) was born at Basil on the 25th of January, in 1507. His father was a distinguished painter of the name of HERBST—the same name, in substance, as that which the son afterwards assumed to himself by a græcised appellative, from Martial:

Si daret *Autumnus* mihi nomen *Ὀπωρινός* essem;

Horrida si brumæ sidera, *Χειμερινός*.

Oporinus received the rudiments of his education at Strasbourg, under the care of Gebuilerus, a distinguished pedagogue, and who seems to have had a particular affection for him. His parents were poor, and Oporinus remained four years in the class of 'pauper scholars.' On returning to Basil, the then celebrated seat of men of letters, he got acquainted with Erasmus, who approved and encouraged his early studious habits. His uxorious propensities soon betrayed themselves; for at the age of twenty he ventured upon the hazardous experiment of marrying the widow of Xylotectus, with whom he appears to have lived upon the worst possible terms. Nothing, in short, could well exceed the bickerings which took place between them; and the good Oporinus, after the example of Socrates, would solace himself under the treatment of his *Xantippe*, with the cool forbearance which distinguished the Grecian philosopher. About this time he made the acquaintance of the famous Oecolampadius, who advised him to put himself under the tuition of Theophrastus Paracelsus, and turn physician. Theophrastus was a most extraordinary character, and promised to make his pupil a doctor within a twelvemonth. He used also to go abroad with Oporinus and the other pupils, for the sake of collecting plants; 'and if they came to any plant of which the name was not known, the cunning Theophrastus said it was 'of no manner of use!' According to the fashionable doctrine of the day, Theophrastus judged of diseases by the appearance of the urine—and affirmed that such criterion was infallible—'if a man would only abstain from meat and drink for three days!' The gentle Oporinus, who had attached himself enthusiastically to his profession, and who could repeat whole passages of *Galen* by heart, made the experiment: (well might his biographer and encomiast say—'Oporinus se ipsum triduo maceravit!') What followed? He brought his master the urinal, and gravely waited his reply. Theophrastus Paracelsus laughed in his face, called him a blockhead, and dashed the phial against the wall. But further: this said medical master used to get drunk of an evening, and with a drawn sword make thrusts at the wall, in the night-time—to the great terror of the pupil who slept in an adjoining room. He would also bawl aloud to Oporinus



for learning, for sagacity, and for correspondent excellence of character. I love to gaze upon such a *large paper* copy of a flowing and well-trimmed beard !



THE PORTRAIT OF OPORINUS.

to get ready to receive his medical *dicta*—so that the latter, naturally enough, thought his master was ' possessed with a devil.'

Oporinus lived about two years at Basil under this medical master, who had an immense reputation as a physician. I have no room for the droll anecdote about his curing a rich old Abbé, for 100 florins, with three pills; (and was refused payment because the process was so short !) but must go on with the pupil. Oporinus lost his wife about the year 1530, and afterwards put himself under Grynnus, for the sake of studying the Greek language, and the more

And then for the *Devices* of this said 'learned and sagacious Printer' and Editor. . . You observe what an equally noble air they breathe! The motto — that '*Valour and*

popular branches of theology. About this period, accident procured him an interview with Erasmus, at that time drawing near his end. Erasmus was on his couch, and Oporinus giving him a hearty squeeze of the hand, he halloed lustily, as he had then the gout in his fingers—to the great astonishment of the latter: which Erasmus perceiving, he good-humouredly ordered wine to be brought, and they pledged each other very lovingly. Oporinus used to have frequent chit-chats with him, and their final separation only increased his respect for the talents of the deceased. Oporinus then took a second wife, who turned out a most extravagant jade; and after various hesitations and deliberations, chose the occupation of a *Printer* as that upon which his future fame and fortune were to be built. In conjunction with his relation, ROBERT WINTER, he set up his press—selected his *device*, (and a noble one, as the reader may see, it was!) and either personally, or by means of others who worked for him, put forth a number of rare, curious, and learned works. *Solinus*, *Cicero*, *Laurentius Valla*, and especially *Demosthenes*, with almost every other Greek Classic, were the objects of his incessant and successful labours: but I agree with Maittaire in withholding assent to the neatness of his Greek characters; and further coincide with him, that the Greek Classics published in Germany, at this time, were distinguished rather for their ponderosity than brilliancy of execution: 'yet learning and utility, Maittaire justly adds, are preferable to elegance and beauty.' Gesner, who dedicated to Oporinus the third book of his *Pandects*, gives a list of his publications. This may be seen in Maittaire, vol. iii. p. 215. In imitation of Aldus, our printer affixed the following inscription over the door of his office: '*Whoever you are, OPORINUS over and over again entreats you, that, if you have any business to transact with him, you would dispatch it quickly: and depart as soon as it is dispatched.*'

Unfortunately for Oporinus, nothing but adverse circumstances attended him. It was his lot to encounter nothing but boisterous gales, and hidden quicksands, when, in the language of his first biographer, 'he launched upon the wide ocean of typography with full set sails.' But this brief memoir must be closed. Oporinus lost his *second* wife, and afterwards a *third*, and then ventured upon a *fourth*; and this last brought him a son, to whom he looked forward to be the comfort of his declining years. But the father was carried off when this reserved prop for old age had attained only his fifth month; and such was the embarrassed circumstances of the parent, that, teased by the perpetual solitudes of his wife, he gave up his business, and sold all the materials of his printing office, not long before his end. This step must have gone nigh to break his heart. Subjoined to the 'funeral oration' before mentioned, is a brief appendix, of 3 pages, giving a conversation which passed between *Cœlius Curio* and Oporinus, in their way home together from the funeral of *Rachel Bernardus*, in June 1568. 'On reaching his home (says *Cœlius*) I wished to bid him good day, and depart; but

*Virtue surmount every thing*—is also worthy of the gallant spirit which adopted it. The larger of these is admirably well drawn: there are yet many diminutive varieties, but generally they are of a gothic and meagre character.



THE DEVICE OF OPOBINUS.

he would by no means consent to the separation. 'Let me (says he) have some more conversation with you, for heaven knows when we shall meet again. If it be not troublesome to you,—as to me it would be most delightful—let us return to the Church from which we came, and indulge in our former discourse upon mortality. Let us see where you have buried your son Austin.' Having reached the church, he viewed the monumental tablet, and read the inscription, namely, 'THE GATE OF LIFE —' This is truly said,' observes he, 'since there is no other passage to immortality but by death, which renders it the more desirable, and with joyful minds the more welcome!' Presently he explored every part and recess, so that no one could have examined his own house with more atten-



THE DEVICE OF THE SAME.

Next comes ANDREAS CRATANDER,\* who ought indeed to have received earlier attention. His figure of *Fortune* is

tion.—‘ And oh ! (says he) how many bodies of the illustrious dead repose within these precincts ! Five virgins—three your own, one of Beatus Brand, and the fifth belonging to Isingrinus—four eminent men—CASTALIO, ISINGRINIUS, FROSEN, and your AUSTIN—all nine sleep tranquilly here ! . . . I wish to make the tenth—and if this happen before your own decease, do, I pray you, cause me to be buried in this narrow spot, a little beyond the rest, for is it not delightful to lay by the side of the good and the pious ?!’ ‘ God only knows (replied I) whose turn it may first be—but if my own, my only wish is, when such happy day shall have arrived, to be buried with my dearest children.’ So saying, we departed : he, with his usual kindness, accompanying me to my own door. I could not but consider this conversation as a presage of his own death.’

The presentiment of Cœlius proved to be too true : for Oporinus died on the sixth of the following month. His departure was marked with all that serenity, composure, and piety, which had been the leading characteristics of his life. His first biographer says (sign. C iii. rev.) that ‘ on the 14th day of his illness, oppressed with sleep, he lay a long time motionless ; at length, fetching a deep sigh, he spake as follows : ‘ Happy is he who is so warned to depart !’ Being interrogated by those who stood round his bed, what this might mean, he answered, that ‘ he saw, in his sleep, suspended to the bed, a sort of self-moving clock, which struck the hours, and having completed the number, it fell instantly and heavily upon himself :’ adding, that ‘ the sounds conveyed the most delightful harmony to his ears.’ His funeral was attended by the whole of the Academy, and by a great concourse of the most respectable citizens of Basle. His epitaphs (for they were numerous, both in the Latin and Greek languages) shew the very high reputation in which he was held, for scholarship and moral worth. These may be seen in the little tract first above mentioned, and still ‘ sub oculis :’—also in the ‘ *Icones, sive Imagines Virorum Literis Illustrium,*’ &c. of Nicolas Reusner, edited by Bernard Jobinus, in 1590, 8vo.—from which THE PORTRAIT OF OPORINUS, at page 182 ante, is taken—having what here follows on the reverse :

*Æternitati.*

IOANNES OPORINUS

*Basil. Typographus,*

Doctus, Operosus, Elegans : Libris innumeris partim a se scriptis, partim publicatis : Virtutum Hærede ex IIII. coniuge, vnico relicto : Publicis Lacrimis : Priuata pietate : Sexagenario Maior heic conditur. Anno M.D.LXVIII. VI Iulij. Natus anno M.D.VII. Die XXV. Ianuarij.

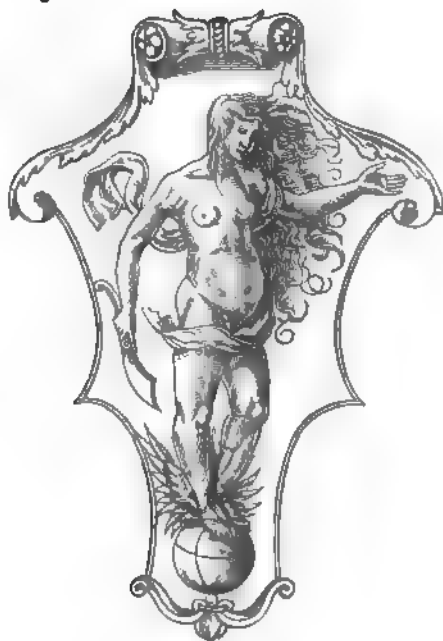
*Frugifer Autumnus perijt, Diis notus et orbi :*

*Orthion elapsus nautis meditatur Arion.*

*Quantula sint hominum corpuscula, disce viator :*

*Magnus Oporinus conditur hęc tumulo.*

perpetually occurring in the Basil books of the early part of the sixteenth century, and we have sometimes excellent specimens of his press.



THE DEVICE OF ANDREAS CRATANDER.

Maittaire, vol. iii. p. 222-223 has reprinted the whole of these epitaphs. The reader may also consult, for a few minutes, Lackman, p. 21-2; and *Wolfin Monument. Typog.* vol. i. p. 65; vol. ii. p. 1198. Henry Stephen, who with all his talents, and all his reputation, could not, 'like the Turk,' bear any 'brother near his throne,' contrived to mingle a little gall in the libation which he poured upon the tomb of Oporinus. Maittaire has spoken of this malign conduct, on the part of H. Stephen, in a brief but justly vituperative manner: vol. iii. p. 223. Melchior Adam properly notices the very opposite and highly liberal conduct of Græpius, Sturmius, and Henricus Petrus—in giving up all the claims which they had upon the property of the deceased. *Vit. Germ. Phil.* p. 114. . . . and thus, attentively viewing the physiognomy, and reading the foregoing epitaph, of OPORINUS, let us

'Breathe a prayer for his soul, and pass on!'

Yet stay, one other fleeting moment—curious and benevolent reader—for the Devices of the worthy printer whose body we have so recently entombed. You

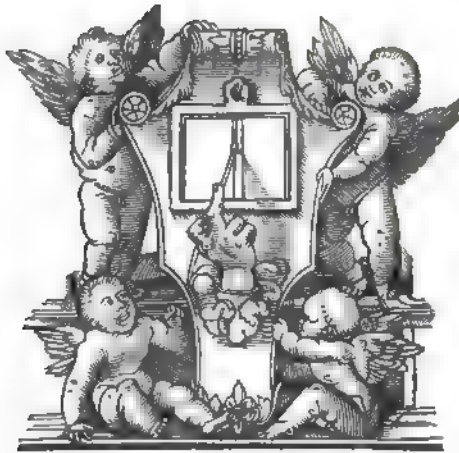
Let us next take in good part the singular devices of VALENTINE CURIO.\* The second seems to be a portion

have, at pages 184-5, two varieties of the same. They are to be found on a still smaller scale; but the smaller they become, the more barbarously they are designed and executed. Oporinus sometimes, however, used the device of his partner, WINTER—which was an armed Minerva (borrowed from Herodotus, his first motto being borrowed from Euripides) with an inscription that had but too striking an allusion to his own domestic affairs—involved by such a partnership. Here it is, as given in Maittaire: κύκλος τῶν ἀνδραπίνων πραγμάτων περιφερόμενος οὐκ ἔα ἄει τοὺς αὐτοὺς εὐτυχεῖν.

\* Next comes ANDREAS CRATANDER.] We have spent so many interesting minutes in the company of Oporinus, that Cratander must have but very few seconds of our attention. Maittaire, vol. ii. p. 116-7, has some pithy notices of a few of his Greek publications, in conjunction with his typographical bretheren, Sichardus, Gemusius (his son-in-law) and Bebellius. His device, above given, appears as early as 1525; but it also appears, of about the same size, yet of miserably inferior workmanship, at the end of the *Epistles of Budæus* of 1521, 4to. in my possession. The frontispiece of this quarto volume is of thoroughbred Basil composition: and on each of the sides we see a naked boy, bearing a shield, upon which is the figure of the printer reduced to within about the compass of half an inch. The Greek types, like almost all the early Greek types used at Basil, have a stiff and repulsive aspect. The device of Cratander, like that of many other contemporaneous printers, was imitated in the earlier books of Emblems: see vol. i. p. 256.

\* the singular devices of VALENTINE CURIO.] These devices, however, are as elegant as they are 'singular.' The first is taken from the *Commentary of Acro upon the Odes of Horace*, 1527, 8vo: the second, from a magnificent impression, in folio, of a Latin version of *Strabo*, of the date of 1523: having a good deal of accompaniment, in the form of an arch, with columns; and the name of the printer, at full length, above. These latter have been omitted in the above representation. The frontispiece of this *Strabo* is not superior to what we observe in that of the *Cornucopia of Perottus*, by the same printer, of the date of 1532, in folio: which is absolutely a match for that of the third edition of Erasmus's Greek Testament, partially described in vol. i. p. 235. Curio's very small tablet is happily introduced at the bottom of it. Valentine Curio had a son of the name of Jerom: but one would like to know more of *either* than what appears in the *Annal. Typog.* vol. ii. p. 342, &c. vol. iii. p. 232. Conrad Gesner honoured the son by dedicating to him one of the books of his *Pandects*—'Tu enim (Hieronyme charissime) optimi patris Valentini Curionis et ejus successorum vestigia adolescens adhuc secutus, utilissimos indies libros hæreditario quodam iure tuo in commune suppeditas.' Encouraging words these, from a veteran like Conrad Gesner!

only of the entire embellishment. The first is, I think, of peculiar elegance.



THE DEVICES OF VALENTINE CURIO.



What have we here? The *Three Basil Palm Trees!* They each tell their own tale; but admire, in particular, the superiour execution of that of BEBELIUS\*—from whom, indeed, we have occasionally some volumes of most admirable workmanship.



\* *the superior execution of that of BEBELIUS.*] John Bebelius was also one of the printers, who, in company with ISINGRINIUS, his son-in-law, was deemed worthy of receiving a dedication at the hands of Conrad Geener—who inscribed to them the second book of his *Pandecta*. See this noble dedication extracted in *Maittaire's Annal. Typog.* vol. iii. p. 228, &c.—in which the critic tells the latter, that, ‘immediately after his father-in-law had given up business [to enjoy his honey-suckle bower of retirement—satisfied with a moderate fortune but widely-extended fame] he resumed the occupations of the printing office; and put forth, as were wont to be put forth from that same office, excellent books, beautifully printed, upon paper of equal excellence.’ Bravo, good old Conrad! This is as it should be. (Think, bibliomaniacal reader, of the *Polydore Vergil* by the said Bebelius, before referred to in vol. i. p. 233). Erasmus also makes a glorious exception in favour of our Bebelius, to whose press both he and Grynæus were particularly attached. Thus, in an epistle to John More, speaking of the edition of *Aristotle's Works*, of the date of 1531, edited by Grynæus, he writes as follows: (for let us have his eulogy clothed in its original garb) ‘Jam si quis expendat, quantis vigiliis, quantis sudoribus, quantis etiam impendiis parata sit hæc studiosis omnibus commoditas, ferebitur plurimum et favoris et gratiæ deberi JOANNI BEBELIO, qui, quum possit aliorum exemplo, frivolis ac mox emorituris Libellis venari præsens lucrum, reauit in egregios auctores maximam facultatum suarum partem periclitari.’ *Annal. Typog.* vol. ii. p. 343-4. What remains then, but that the *Bebelian Volumes* have good bindings and conspicuous places upon our bookshelves!?



THE DEVICE OF BEBELIUS.



THE DEVICE OF ISINGBINIUS.

‘Another and another still succeeds.’ These Basil printers give one rather tough work: yet I should be loth to omit the names of HERVAGIUS, BRYLINGER,\* and the PETRUSES.\*

\* HERVAGIUS, BRYLINGER, and the PETRUSES.] These shall be dispatched in the order in which they here stand. Hervagius married Froben’s widow; and this, without the additional claim of being a careful printer, and a learned man, might have been sufficient to secure for him the attachment and commendation of Erasmus: who, indeed, in an epistle to him, extracted by Maittaire, vol. ii. p. 359, says every thing that is kind, honourable, and encouraging. Hervagius was carressed by Egnatius and Gerbelius as well as by Erasmus; and his productions, both as a scholar and printer, only strengthened the intimacy which a knowledge of his private virtues had created. His press was employed by a great number of literary characters of eminence; but let him, who would tranquilly gaze upon a ‘rich and rare’ specimen of early Greek printing at Basil, hie to the library of Durham Cathedral, founded by Dean Sudbury!—and therein draw forth, ‘with no unhallowed hands,’ the copy of the *Greek Septuagint*, printed by Hervagius in 1545, folio: ‘Tis surely one of the most magnificent specimens of a *genuine old book* which can be seen or handled! Maittaire, vol. ii. p. 359-373, will furnish abundance of literary gossip respecting Hervagius, whose *triple-headed device* exhibits several varieties.

NICOLAS BRYLINGER and his ferocious *Lions* (sometimes two and sometimes three in number, and these again sometimes large and sometimes small in size) claims our attention as the next in the order ‘to be dispatched.’ Conrad Gesner dedicated to him the 4th book of his *Pandects*; and in this dedication, as may be seen in Maittaire, vol. iii. p. 231, much is said in praise of the purity and accuracy of his press. Brylinger lived to his 60th year at least. His Greek types are rather more flowing than those of the generality of his countrymen, but his paper and his ornaments are very much inferior to what we see in the publications of Bebelius.

The PETRUSES executed a world of books. There was ADAM, the father, and HENRY and JEROM his sons. Henry, again, had a son of the name of SEBASTIAN. Adam had been a fellow labourer with Froben, in the office of the latter. Read Maittaire, vol. ii. p. 344, &c. Henry received the dedication of Gesner’s book ‘upon Music,’ (in his *Pandects*) which dedication is reprinted by Maittaire, *ibid.* His epitaph, dying in his 71st year, in 1579, is given in a note in the *Annal. Typog.* vol. iii. p. 220) and his liberality towards the relatives of Oporinus has been before recorded (p. 187). The device above given is that of Sebastian, his son—from the Virgil of 1613. There are endless varieties of it: being an allusion to their name—which is the Greek for a *Rock*.

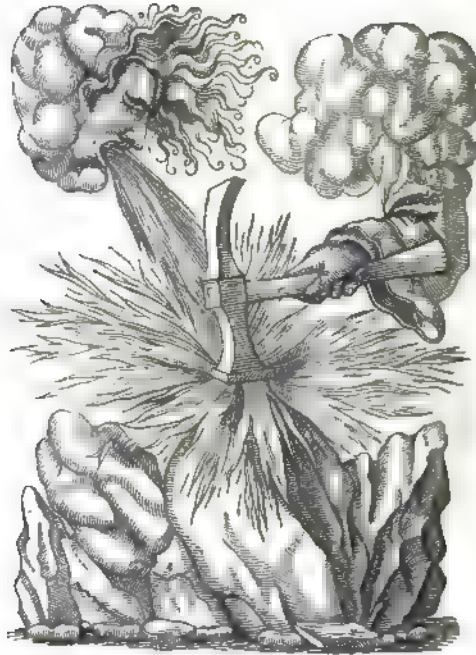
We may now say farewell to the BASIL PRESS—concerning which, as the reader must have ere this been convinced, a very interesting volume, sprinkled with an abundance of literary anecdotes, might be put forth: yet who is the

You have here the usual devices of these once far-famed typographical heroes; premising, that there are several varieties of each. But of Hervagius, the friend of Gesner, and a printer of no ordinary talent and celebrity, I could, if the boundaries of this day's discussion permitted, bring forward more than one solitary sentence of commendation; and Maittaire, if I remember rightly, is not parsimonious in his eulogy of the same.



THE DEVICE OF JOHN HERVAGIUS.

enterprising antiquary to attempt it? And how many fifty readers will be found to give encouragement to such an attempt? If there shall be discovered less taste, less wit, less fancy, and less general interest, in such annals, compared with what the annals of the *Venetian Press* (of which presently) might, in the same period, produce, there will nevertheless be found a greater portion of solid learning, of pure unaffected goodness of head and of heart, and a greater desire to spread, far and near, as well the study of ancient classical lore, as of sound theological learning. Indeed, if the SACRED TEXT be indebted to *one* place more than another for its circulation, it is to *Basle*! Here, too, the champions of the reformed Church indulged pretty freely in their strictures upon the Papal See: and I consider the following, amongst numberless similar works, to have been an



THE DEVICE OF THE PETRES.

offspring of the Basil or Zurich press. 'Tis as comical as it is rare. It is styled 'Epistola missa Clementi Papæ Sexto.' 'Isthec epistola fuit a paucis diebus casa reperta in libro quodam tabularum Alphonsi regis vetustissimo, quam quum viderem moribus nostri sæculi, plusquam illius quo missa fuit, congruere, hanc ad verbum fideliter describi curavi, nihil omittens dictorum luciferi. Porro in fronte erat scriptum. "Clemens sextus Episcopus Romanus circa annum Christi Mil Trecentesi Quadragesimum Quintum regnavit."

It is a very small tract, of 6 leaves only; with an ornamented title-page: having the following colophon on the recto of the sixth leaf:

¶ Datum in centro terre, ac in palatio nostro tenebricoso, presentibus nostris demonibus, propter hoc specialiter evocatis ad nostrum consistorium delos rosum; sub nostri terribilis signi character, in robur premisorum.

This description is taken from a beautiful copy of this curious production in the well chosen library of Sir Hudson Lowe.



THE DEVICE OF NICOLAS BRYLINGER.

The device of Brylinger\* is unquestionably a most singular one. You sometimes see only one lion, *en petit*: and sometimes this *trileonine* group is of larger dimensions—betraying, however, a most frightful ignorance of the knowledge of design and grouping. Yet I own, while the device seems inexplicable, there is something about it bold and interesting. The English, you know, love a *Lion* in every possible shape and position . . . except that of darting upon them!

With these embellishments we must bid adieu to *Basil*; nor must we stay longer at *Geneva* than just to bestow a moment's admiration on the very tasteful device of EUSTACE VIGNON; borrowed in part from that of Froben, Aldus, and the Wolffii.

\* The above device is taken from a Greek edition of Xenophon, of the date of 1550, in folio; and nothing but the indifference of the paper would prevent this impression from ranking among the finer Greek books.



THE DEVICE OF EUSTACE VIGNON.

Away now for *Zurich*!.. if it be only to express our delight at the droll grouping of the *Frogs* of CHRISTIAN FROSCHOVER\*—the intimate friend of our well beloved

\* *the Frogs of CHRISTOPHER FROSCHOVER.*] Is it, gentle reader, because the word 'Frog-nall' forms a part of the name of him, who, in these notes more especially, 'holds converse' with thee, that I have been so long led to cherish a particular fondness for the typographical reputation of the above mentioned CHRISTOPHER FROSCHOVER? In truth, the answer is of little consequence: but as Froschover was 'a very familiar' of my great favourite CONRAD GESNER, he shall have justice done him at my hands. He began to print in

CONRAD GESNER. I own the sight of these frogs is very exhilarating to me, as they are generally to be found in the frontispieces of books, the texts of which are well deserving of perusal: and do pray, I beseech you, let the said 'frogs'

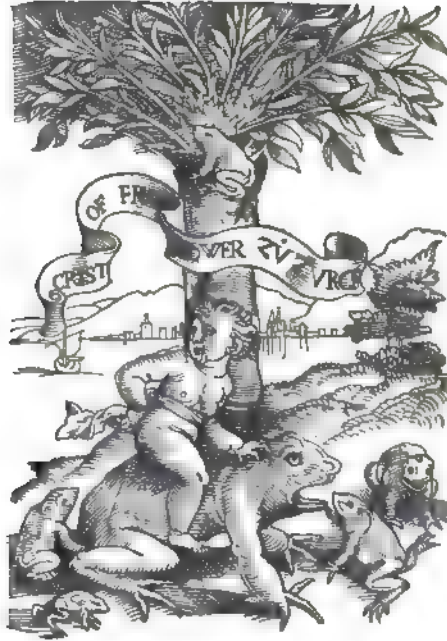
1522. I possess a few of his smaller pieces of the date of 1523, in the title-pages of which is a small whole-length figure of Christ, with the motto f 'Come unto me all ye that labour,' &c. subjoined. The same motto appears to his title-page embellishments of the 'Last Supper,' and 'the Healing of the Sick;' the latter, however, is different from the one which forms the bottom compartment at page 201, post. In a treatise of Zuinglius, entitled *Subsidium de Eucharistia*, 1525, 4to. (in which are two vastly-pretty and well-worked capital initials) the device, forming the fourth, at page 200, is probably given for the first time, with a Greek motto at top, and another on the right side, having Latin versions opposite. The first motto is similar to that which was afterwards adopted by W. Morel: see p. 100, ante. The device itself has surely very considerable elegance. The device, here subjoined, is taken from the end of the small tract, of the frontispiece of which a fac-simile appears at page 201. It is of unusually rare occurrence.



The type of Frochover bears so close a resemblance to that which was used at Beail, that I cannot but consider it as cut from the same matrices. Frochover appears to have carried on a prosperous trade for full fifty years: see *Maittaire*, vol. ii. p. 381-6—where Gesner's dedication to him, of one of the books of his



have always a bit of meadow-land, in the territories of your libraries, wherein they may 'disport themselves at large!'



THE DEVICE OF CHRISTIAN FROSCHOVER.

Pandects ('upon Grammar') will be read with infinite satisfaction by 'the curious in these matters.' I wish the limits of this note would permit its transcription. Gesner gives Froschover 'the first place among the more eminent printers of the day:' and says (An. 1548) that, 'from his 26th year, he had executed almost all the best books—many in the Latin and German languages, and a few in the Greek—with the utmost accuracy and diligence; so as to supply every desideratum to be wished for in an accomplished printer.' Froschover certainly spared no expense to dress old Gesner in the best possible suit. Maittaire reprints a Catalogue of the Books which Froschover published at Zurich. His name appears to Simler's republication of the *Bibliotheca* of Gesner in 1583. If so, he must have been a veteran indeed in his profession!



**THE DEVICE OF THE SAME**



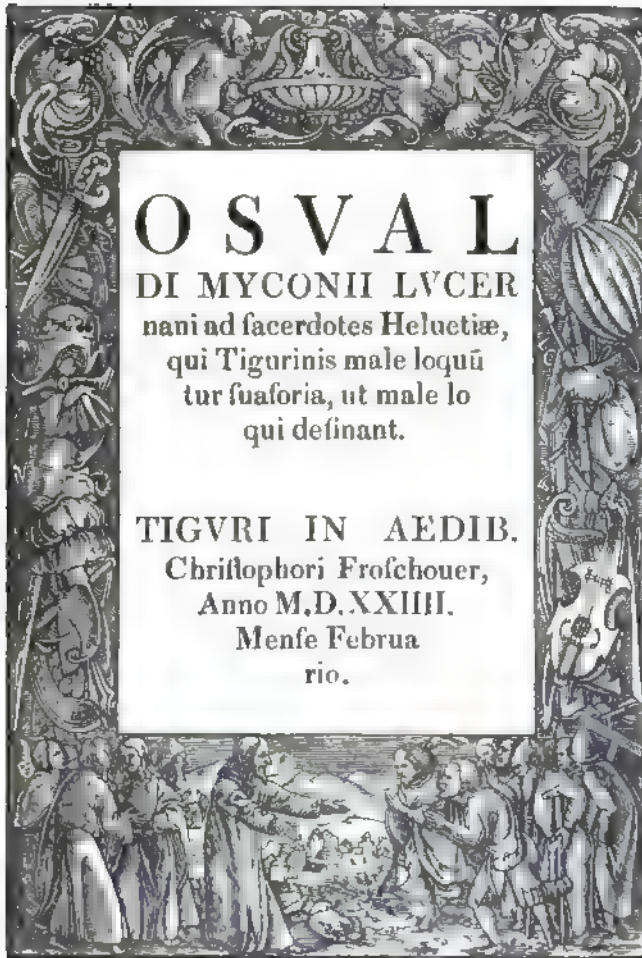
**THE DEVICE OF THE SAME.**



THE DEVICE OF THE SAME.

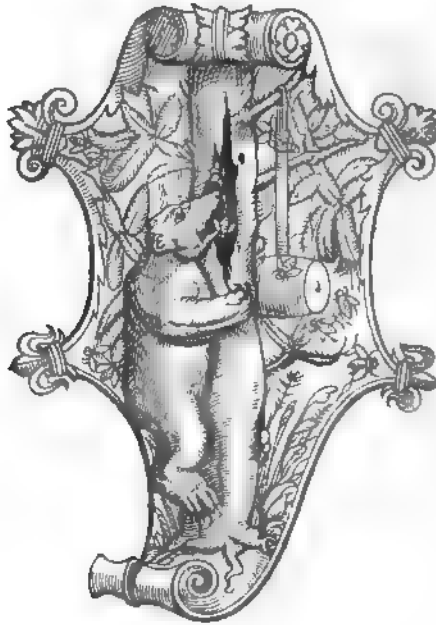
And now, my excellent friends, let me ask you whether there be not a good deal of drollery in all these exhibitions? Would you quarter any of them in your arms? But I have not yet done with the printer who has indulged us with them: for, as you may remember us to have paid a few minutes attention to one of the decorative title-pages of *Colinaeus*, so let us, contrasting *Basil* with *Paris* art, devote the same attention to a similar title-page of this said *Froschouer*. Admit that there is much spirit and taste in the composition which you here behold; especially in the lower compartment of it. There can be also no doubt, I submit, that the same artists were employed both at *Basil* and *Zurich*. The design, the execution, the *knack*, (as Mr. Otley emphatically calls

it) are precisely similar. I wish indeed that modern title-pages occasionally exhibited the same elegant and inviting aspect.



Yet *Bern* is rather too important a town, in the annals of the Swiss Press, to be passed over without some mention, however slight, of one of its ancient typographical artists. Take,

therefore, the very singular and striking device (being a pun upon his own name) which we observe in the volumes of *APIARIUS*.\*



THE DEVICE OF APIARIUS

Let us now say farewell to these Swiss typographical artists ; and regretting that the modern annals of Switzerland do not furnish us with equally interesting specimens of printing, let us hurry forward to—

\* in the volumes of *APIARIUS*.] The above device appears in one of these volumes entitled '*Catalogus Annorum et Principum Germaniae ab homine condito usque in praesentem, a nato Christo MDXI, &c. per D. Velerium Anselmum Ryd.* 1540, Folio. It is in the frontispiece of the book ; the text of which has a profusion of wood-cut ornaments, especially of portraits, in the margin. These portraits are often repeated ; and in point of style of art, and merit of execution, are much upon a par with those in Sebastian Munster's *Cosmographia Universalis*. See vol. i. p. 240.

LORENZO. *Venice*—I trust?

LYSANDER. Venice, with all my heart! You know how enthusiastically attached I am to the earlier annals of the press of that renowned city—and you have not forgotten, I trust, the honourable mention recently made of both the DE SPIRAS, of JENSON, and of the SCOTS: yet there is scarcely time for a satisfactory *denouement* of this interesting discussion. . . .

LISARDO. What mean you?

LYSANDER. If the day be not 'far spent,' the *Monarch* of it, at least, begins to feel symptoms of ennui; and in such a state can I presume to do justice to the ALDUSES, the SESSÆ, GIOLITI, &c.?

LORENZO. The first of these Venetian printers, upon your list, will cost you but little trouble; as Monsieur RENOARD has devoted three octavo volumes (of which the last, however, is only a 'Supplement' to the two preceding) to an account of the *Annals of the Aldine Press*;\* and to his credit and reputation be it affirmed, that we have nowhere a similar work executed, throughout, with the like precision, interest, and spirit. Its accuracy, upon the whole, is quite delightful; and if I could secure for the same shrewd bibliographer another half century of years, with

\* *Renouard's Annals of the Aldine Press.*] Mr. Renouard published his very useful and popular work under the following title: '*Annales de l'Imprimerie des Aldes, ou Histoire des Trois Manuce et de leurs Editions. Par Ant. Aug. Renouard. A Paris. Chez Antoine-Augustin Renouard, 1803, 8vo. 2 vol.*' In 1812 ('literally following the precept of Horace') the author published his 'Supplément,' a small octavo volume, consisting of about 160 pages, exclusively of the preface—which volume is of course absolutely necessary to the bibliographical student. One of the principal acquisitions of this Supplement is, the more detailed account which it contains of the books printed in the Aldine Press for the '*Venetian Academy.*' Of these latter, presently. Nothing can be well added to the eulogy of Lysander respecting the merit of these interesting and important volumes.

powers of mind and of body equally unimpaired, I would urge him most vehemently to do for the STEPHENS in his own country, and for the GIUNTI at Florence, what he has done for his beloved Alduses at Venice!

LISARDO. But to the point. Proceed, dear Lysander.

LYSANDER. My beginning will be also a conclusion, I fear; for, as Lorenzo has justly observed, Monsieur Renouard has done almost every thing for the *Aldine Triumvirate*. Yet I know not why ROCCHA and MAITTAIRE\* should be defrauded of their due praise; since the latter of these two previous writers has, with his usual enthusiasm and perseverance, contrived to make us fall wonderfully in love with the earlier history of the Aldine press. Nor must I omit to call your particular attention to the very elegant outline of the history of the establishment of the same press exhibited by Mr. ROSCOE, in his *Life and Pontificate of Leo X.*†

\* ROCCHA and MAITTAIRE.] Roccha was an acquaintance of the younger Aldus, the grandson of the first printer of that name; yet his account of the Aldine press, to be found in his *Bibliotheca Apostolica Vaticana*, 1591, 4to. Appx. p. 402-3—is rather indirect or subordinate. However, at page 412, he thus ranks the elder Aldus among the more distinguished of ancient printers: ‘Quos inter, ALDUS PIUS MANUTIUS senior primum hæc in re locum occupavit, atque ita, ut omnibus in rebus quidquid exacti, quidquid pulchri, quidquid denique boni appareat, id ipsum Typographiæ Aldinæ nomine ex proverbio nuncupari soleat: fuit enim doctissimus, ac non minus re, quam cognomine, PIUS, omnique laude dignus,’ &c. A more copious extract from Roccha will be given hereafter. Maittaire has devoted a considerable number of pages (beginning at page 65) of the reprint of the first volume of his *Annales*, &c. (1733) to an account of the earlier productions of the Aldine Press; and especially of those executed in the Greek language: nor have the labours of Renouard by any means superseded the very scholar-like and satisfactory details of Maittaire. I shall keep him in mind as the following *Aldine Memoranda* are composed.

† Mr. Roscoe, in his *Life and Pontificate of Leo X.*] The account of ‘ALDO MANUZZIO,’ as given by Mr. Roscoe, will be found in the second chapter of the work just mentioned; or from page 161 to 170, inclusively, in vol. i. of the second edition of it, in 1806, 8vo. Although this account be comparatively brief

Know then, that the father of the Aldine family, **ALDUS PIUS MANUTIUS**, or **ALDUS PIUS ROMANUS**—which you please—appears to have first conceived the plan of setting up a printing office, while he was on a visit at *Mirandola*, with the celebrated **PICUS**\* of that place, in conjunction

with that which appears in Maittaire and Renouard (to which latter authority, Mr. Roscoe, as far as I can discover, does not appear to make any reference) yet is it executed in a manner at once elegant and interesting. Indeed the frontispiece to the second volume of the first edition of the Life of Leo X., in quarto, contains a large stipled engraving of the head of Aldus—from a supposed original of the pencil of Giovanni Battista, in the possession of the late Mr. James Edwards.

\* *on a visit at Mirandola with the celebrated Picus.*] Let me first briefly remark, that **ALDUS** was born in the year 1446 or 1447. His Christian name, Aldus, was a contraction of **THEOBALDUS**. See Geret's edition of Unger's Life of Aldus, p. vii. His surname was **MANUTIUS**—to which he sometimes added the appellation of **PIUS**, or **BASSIANUS**, or **ROMANUS**. The first of these appellatives was assumed by Aldus from his having been the tutor of **ALBERTUS PIUS**, a prince of the noble house of Carpi, and to whom the grateful printer dedicated the *Organon* of Aristotle, in 1495. Renouard, vol. ii. p. 3; Roscoe, vol. i. p. 162: and see note (c) in this latter place. Consult also the interesting note \* in Unger's biography of Aldus by Geret, p. viii. The second of these appellatives was derived from the name of the birth-place of the printer—namely, *Bassian*, a small town in the Dutchy of Sermonetta. See Geret or Unger, p. vii.-cxxxviii. This title however was dropt by Aldus about the year 1500, when he assumed that of **Romanus**; because *Bassiano* was under the jurisdiction of Rome. As Mr. Roscoe justly observes, the four names, 'Aldus Manucius Bassianus Romanus,' appear together in the *Thesaurus Cornucopiæ* of 1496: see also the *Bibl. Spencer.* vol. iii. p. 122—where the interesting address of Aldus 'to the studious,' with the forementioned united appellatives, is given almost entire. The name of 'Pius' was not assumed till 1503.

The plan of the *Aldine Press*, as Lyander properly intimates, is supposed to have been both meditated and matured on a visit paid by its founder to **Albertus Pius**, and **John Picus**, at *Mirandola*, (the residence of the latter distinguished scholar) about the year 1482—on the retreat of Aldus from Ferrara, at that time threatened by an attack from the Venetians. Indeed, an epistle of Aldus to **Politian** (as referred to by Mr. Roscoe) confirms this inference. Whether a **VELLUM** copy of Jenson's *Macrobius* of 1472—at that time perchance lying upon the table around which these distinguished characters were assembled—might have given an additional stimulus to their resolves, it is not in the compass of my information satisfactorily to prove; but that *Venice* should have been the place, selected by



with his noble pupil ALBERTUS PRUS. About the year 1488 he is supposed to have taken up his residence at *Venice*, as the favourite city in which to mature his plans ;

Aldus for the establishment of a printing office, is, to me, 'no matter' whatever of 'marvel'—for in what *other* place, at that period, had the art of typography exhibited such proofs of its 'capabilities?' To Venice, then, Aldus goes, about the year 1488 or 1489—as, in the address just referred to, of the date of 1496, he says that he writes in the 7th year of the establishment of his office—and adds (frightful to think upon!!) that during the seven years he had 'never enjoyed one hour of sound sleep.'

To Aldus we are probably first indebted for a series of publications in a *minor* or *octavo* form: it being rarely that we observe publications, of the same shape, put forth in the xvth century. The *Virgil* of 1501 is supposed, not only to be the first attempt at this octavo series, but to exhibit the earliest specimen of the *Italic* or *Cursive* type: a character, generally acknowledged as the exclusive ornament or boast of the Aldine press. The cutter of this type was FRANCIS of BOLOGNA; but, if the evidence of Jeronimo Soncino be to be trusted, Aldus has *not* the honour of having first suggested this elegant form of type. Mr. Singer pointed out to me the following passage—relating to this interesting question—from the *Sonnets and Triumphs of Petrarch*, published by the said Soncino in 1503, 8vo.; (a volume of extreme rarity, and which, through his means, only very lately, has adorned the Althorp library) wherein it will be seen that Aldus Romanus receiveth rather a sharp box—either upon the right, or left ear, or upon both—in consequence of having taken upon himself the exclusive credit of first suggesting this said form of type.—'E per mia exhortatione nō solo sono venuti quivi li compositori tanto notabili, et sufficienti, quanto sia possibile adire: ma anchora vn nobilissimo scultore de littere latine græce et hebraice, chiamato. M. Frācesco. da Bologna. l'igeno delq̃ le certamēte credo che in tale exercitio nō troue vn altro equale. Perche non solo le vsitate stampe perfectamente sa fare: ma etiam ha excogitato vna noua forma de littera dicta cursiua, o vero cācellaresca. de la quale NON ALDO ROMANO, NE ALTRI che astutamente hanno tētato de le altrui pēne adornarse, Ma esso. M. Francesco è stato primo inuentore et designatore: el quale e tucte le forme de littere che mai habbia stampato dicto Aldo ha intagliato, e la præsente forma. cō tanta gratia e venustate, quanta facilmente in essa se comprende.' (*Address of the Publisher to Cesar Borgia.*)

This passage is unquestionably curious. Yet Aldus, in the preface of his *Virgil*, not only claims to be the first who has suggested the adoption of this type—and encircles the brow of Francis of Bologna with a poetic triplet, for having so completely succeeded in the execution of it—but the Senate of Venice, in the year 1502, granted him an exclusive privilege for the use of it; observing—'characteribus utriusque linguæ sic ingeniosè effectis et colligatis, ut conscripti calamo esse uideantur.' See Geret's edition of Unger's *Life of Aldus*, 1753, 4to. p. xxi.

and about the year 1494, or 1495, he put forth there the first production of his press—which was either the *Musæus* of the supposed date of the former, or the *Lascaris* of the

From a passage in an Epistle of Erasmus, as selected by Maittaire, (vol. ii. p. 343, note (g)) it should seem at any rate that these Aldine octavo classics were published at very moderate prices. I will at present say nothing of the few marvellously beautiful copies of them which were usually struck off UPON VELLUM.

In 1500 Aldus married the daughter of ANDREAS ASULANUS; and about this time, or probably a year or two earlier, he printed the first leaf, in folio, of a proposed edition of the Bible in the *Hebrew, Greek, and Latin languages*: so that, as Renouard justly observes, Aldus has the honour of having first suggested the plan of a POLYGLOT BIBLE, however that plan failed of being carried into effect. The only known copy of this exquisitely precious fragment is in the Royal library at Paris. Renouard, vol. ii. p. 28, touches upon it with the proper feeling of a bibliomaniacal virtuoso. In 1502 they began to counterfeit the octavo Aldine editions at Lyons; whereupon our printer, as might have been expected, expresses his justly-provoked wrath and indignation. See his '*Proclamation*,' as it were, hereupon, in Renouard, vol. ii. p. 207. Such sort of piracies are truly *Algerine*! In 1506 and 1507 the worthy Aldus appears to have been in constant trouble and perplexity. In 1508 his father-in-law took part in the business; and conducted it, after the death of the son-in-law, till 1529, with unwearied attention to the reputation and profit of the office. In a postscript to one of his letters to Erasmus, of the date of 1517, (two years after the death of Aldus) Asulanus thus expresses himself respecting his son-in-law. '*Scripta jam epistola, in mentem venit res, quam cupiebam scire, proinde eam rem adscripsi: nosti enim (nam tum aderas) quantum temporis consumsit in emendando Terentio, Aldus, gener meus suavissimus ac charissimus, quem, quæ illius virtus fuit mirifica, non possum non nominare sine multa præfatione honorum, quem, inquam, Erasme, quæ illius humanitas fuit, non sine lachrymis semper nomino: tum in Plauto, quanta usus est industria, in qua enim re tu multum illum adjutasti, &c.* *Eras. Opera*, vol. iii. col. 1666. It was in the same year (1508) that the first interview between Erasmus and Aldus took place; and the anecdote relating to it, as told by Beatus Rhenanus, (in his life of the former—see Bates's *Vit Select.* p. 199) is sufficiently amusing. 'Having brought his *Adagia* to a conclusion, (says Rhenanus) Erasmus wrote to Aldus to ask him whether he would print it; which the latter readily agreed to undertake. The former therefore arrived at Venice; and, on knocking at the door of the Aldine printing office, was compelled to wait a long time before he could obtain a sight of the master of it; owing, adds Rhenanus, either to the actual occupation of Aldus with his pressmen, or to his supposing the visitor to be one of those ordinary ones who call out of mere curiosity—[for it should seem that Erasmus, after the modern fashion, did not send his name, or card, 'up stairs'] When, however, the printer understood

positive date of 1495. From that period, till the close of his life in 1515, (too short a period, for the exercise of talents so calculated for the benefit of mankind !) did this same dis-

that it was ERASMUS who waited below, he ran to him, apologised for his apparently-ungracious reception, embraced him in the kindest manner, and took him to the house of his father-in-law—where they caroused, I ween, over the choicest flagon of wine; and surrounded by *Vellum Virgils, Horaces, Petrarchis, and Dantes*, made their illustrious guest sensible of the high opinion in which he was held by them. Erasmus possibly never spent a more joyous or a more memorable stay. Did he bring away with him, by dint of coaxing, or of money, any of the *vellum bijoux* just mentioned?

The years 1510 and 1511 were singularly fatal (chiefly from the state of public affairs) to the progress of the Aldine Press. Not a volume is known to have issued from it during the same period. All books therefore, bearing the preceding dates, are spurious: mere Algerine piracies! But in 1512 the Aldine batteries (still thinking of Lord Exmouth and the Dey of Algiers!) were opened with renewed vigour and effect; and such was the anxiety, diligence, and unabateable ardour of the master-engineer, that, in his advertisement to the *Lascaris* of the same date (*y ïïj rev.*) he tells the reader that 'he has hardly time even to inspect, much less to correct the sheets, which are executed in his office—that his days and his nights are devoted to the preparation of fit materials—and that he can scarcely take food, or strengthen his stomach, owing to the multiplicity and pressure of business—meanwhile, adds he, with both hands occupied, and surrounded by pressmen who are clamorous for work, there is scarcely time even to blow one's nose!\* O terribly-severe occupation,' &c. This year (1512) brought him his son PAUL MANUTIUS; but the exact time of his birth, as well as that of another son, ANTHONY, (who is supposed to have been afterwards a printer at Bologna) is unknown. A daughter, which he also had, is even unknown by name; and the same ignorance obtains respecting the christian name of his wife. The years 1513 and 1514 (the last which witnessed the attendance of Aldus in his office) were as fortunate, as the years 1510 and 1511 had been adverse, to the reputation and profit of the master of the press under description. The *Pindar, Plato, and Greek Rhetoricians* are among the more important productions of the first of the two years just above mentioned; while the *Suidas, Hesychius, and Athenæus*, afford demonstration of the value of the labours of the latter of these two years. In 1515 both the republic of literature, and his own family, sustained an irremediable loss by the death of this great printer and promoter of literature. The immediate cause of his decease is, I believe, unknown: but the reader can readily imagine, from a life like that in part only just described, a thousand causes which must have produced such an effect! The wonder may be, when such a life is reflected upon, that Aldus was permitted

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\* 'nasum emungere.' Sic.

tinguished character—with a spirit, taste, and judgment, equally noble and well-regulated\*—put forth, from his printing office, a series chiefly of classical volumes, at that

even to live so long. ‘Aldus, (says Erasmus) hospes meus, multis post annis perit, haud multo minor annis septuaginta, sed tamen animo ad literas mirè juvenili.’ *Erasmi Opera*, vol. iii. col. 788 D.

\* *spirit, taste, and judgment, equally noble and well-regulated.*] First, as to his spirit; which, as it seemed to pervade all Italy, so has it been recorded by a proportionate number of pens. ‘Nam ut alia taceam (says Morillonus) quis Aldi industriam, patientiam, vigilias æquet? Quis ardorem litterariæ rei juvandæ æmuletur?’ *Erasmi Opera*, vol. iii. col. 1608. E. Never had a human being a more thorough affection for literature. In one of his letters to Politian, he says, ‘incredibilis enim erga doctissimum quemque meus est amor.’ See Maittaire, vol. i. p. 67: and Maittaire himself observes that, ‘to a universal knowledge he added an unconquerable industry and diligence.’ Indeed Aldus’s own words (from the first part of the 3rd volume of his *Aristotle*, containing the *Plants and Metaphysics of Theophrastus*) are sufficiently illustrative of his mental character: —‘man (says he) is born to labour, and to accomplish something which shall be deemed worthy of himself.’ ‘I will never (adds he, in the same passage) desist from my undertaking until I shall have performed what I have promised: always unmindful of expense, however great; and equally regardless of labour, even were I to live in ease and affluence!’ See the *Bibl. Spenceriana*, vol. i. p. 260. Sentiments, like these, are worthy of a Being destined for immortality; and fortunate perhaps might it sometimes be, for the condition of human nature, if a longer period of existence were permitted for its earthly tabernacle! Musurus, in his epistle to Grolier, prefixed to the Greek and Latin Grammar of Aldus, of 1515, (which is in part extracted by Maittaire, vol. i. p. 71-3, but is found entire in Renouard, vol. i. p. 121-3) does ample justice to the spirit and perseverance of this great printer: calling him ‘an admirable character: sacrificing private to public considerations—sparing neither labour nor expense—and equally prodigal of his purse and his life.’ Mr. Renouard has also a very spirited passage upon the same subject (vol. ii. p. 33) to which the curious may with pleasure and facility refer. The learned, in the annals of the Aldine press, are aware that Aldus wrote an inscription over his door, intimating that ‘all Visitors were to dispatch their business with him quickly, and to take their departure: unless they came, as Hercules did to Atlas, with a view to render effectual assistance: in which case there would be sufficient employment both for them and for as many others as might repair to the same place.’ See Mr. Roscoe’s *Life of Leo X.* vol. i. p. 169-170—where the original inscription appears to be copied *lineatim*. Unger (*Edit. Geret.* p. xxxii.) has a pleasant notice of this inscription.

In the second place, as to his taste. This I believe is universally admitted: but it may be questioned whether, in any one of his founts of Greek letter, he

time perfectly unrivalled. The elder Aldus was indeed a very dragon at Greek literature! To him, *Aristotle*, *Aristophanes*, *Demosthenes*, *Herodotus*, *Thucydides*, *Plato*,

was completely successful. Yet Unger (p. xviii.) is vehement in commendation of them. His *Bembus*, De *Ætna*, of 1495, is the perfection of his Roman type; which, in this first and particular specimen, appears (as has been before intimated, vol. i. p. 399) to be modelled after that of Jenson. His Italic type has a certain quiet and elegance of effect which renders it very pleasing to the eye; but it always appears to me to want the freedom and gracefulness of form discernible in many of the productions of Plantin's office. Aldus in general made use of excellent paper; of a soft or creamy tint, and admirable texture—and the specimens of his press UPON VELLUM are nearly the perfection of the art of printing. The late Dr. Hunter's copy of *Plato*, the *Aristotle* in the library of Corpus Christi College, and Lord Spencer's shelf of octavos, (including *Virgil*, *Dante*, *Horace*, *Petrarch*, *Homer*, the first *Anthology*, and *Pindar*) all of the VELLUM SPECIES, are perfectly familiar to my recollection on making this assertion. They are very book-stars — 'teaching the torches to burn bright!' It is perhaps to be lamented that Aldus did not more frequently indulge the public with productions in which the art of engraving upon wood might have been represented; as the *Hypnerotomachia* of 1499 is quite a master-piece in this department of printing. At present, I am unable to mention any octavo which contains a series of well-executed wood-cuts from the Aldine press: in this latter respect, the Gioliti, and other contemporaneous printers, have a manifest superiority.

In the third place, as to the *judgment* of Aldus. The text of his Greek books has been criticised with much freedom and some severity; and it is possible, and even probable, that in his ardour to propagate a knowledge of the illustrious authors of Greece, in their native tongues, he was not sufficiently choice in the purity of the texts which he put forth. From what is known of the tenor of his life, and the multiplicity of his business, even with the aid of the distinguished scholars who assisted him, (Unger, p. xxxii; Renouard, vol. ii. p. 23-4; and Roscoe, vol. i. p. 167;) it could hardly be expected that Aldus should publish from a collation of the best known MSS. In consequence, he frequently saw and corrected his errors while the pages were at press; and his second editions usually made reparation for the blunders of the previous ones. It must also be remembered that, before the time of Aldus, *only three Greek books*, with positive dates affixed, had made their appearance in print; namely, the *Lascaris* of 1476, the *Homer* of 1488, and the *Isocrates* of 1493: so that, from a love of novelty, and of Grecian literature, and from an eagerness to encrease the treasures of that language, we may readily imagine that Aldus was oftentimes rather enthusiastic than critical. His *Aristotle* of 1495-6, may however be considered the wonder of the age; and if succeeding printers have exhibited more acumen and correctness, it was rather from the evidence of errors manifested in the

*Pindar, Phalaris*—what would you more?—were indebted for their first appearances in their original genuine attires! Glorious achievement!

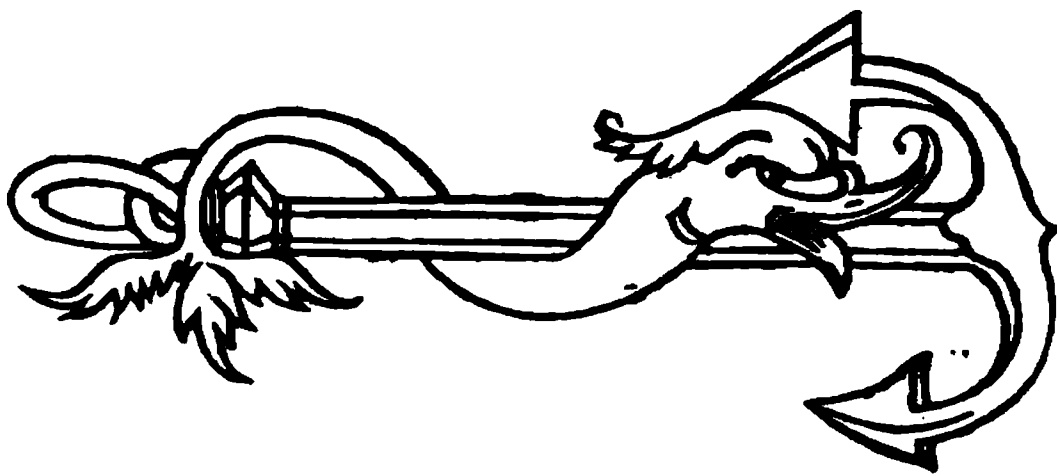
His son PAUL MANUTIUS succeeded to the business and celebrity of his parent: after ANDREAS ASULANUS, the father-in-law of that parent, had conducted the business during the earlier years of the son's minority. Manutius shewed perhaps less ardour for Greek literature than his father; but he was a more polished Latin scholar, and

printed texts of Aldus, than from the more difficult task of collating unpublished MSS. If the STEPHENS have reared a loftier superstructure, the boast of affording that superstructure a safe and permanent foundation is exclusively due to ALDUS. To the immortal honour of our printer it must be noticed, that he was the first who composed a sort of methodised *Latin Grammar* for the more easy acquisition of that language; prefacing it with this inviting quatrain:

Non mihi per scopulos aut deuia paruas Iulus  
Ducitur Aonias ebibiturus aquas.  
Est uia per placidos colles, per flores rura  
Hac iter ad Musas per breue carpe puer.

This grammar was printed by Ponce Le Preux at Paris in 1500. See Sallengre's *Mémoires Littéraires*, vol. i. p. 163-4. Unger, p. xxxiii, note.

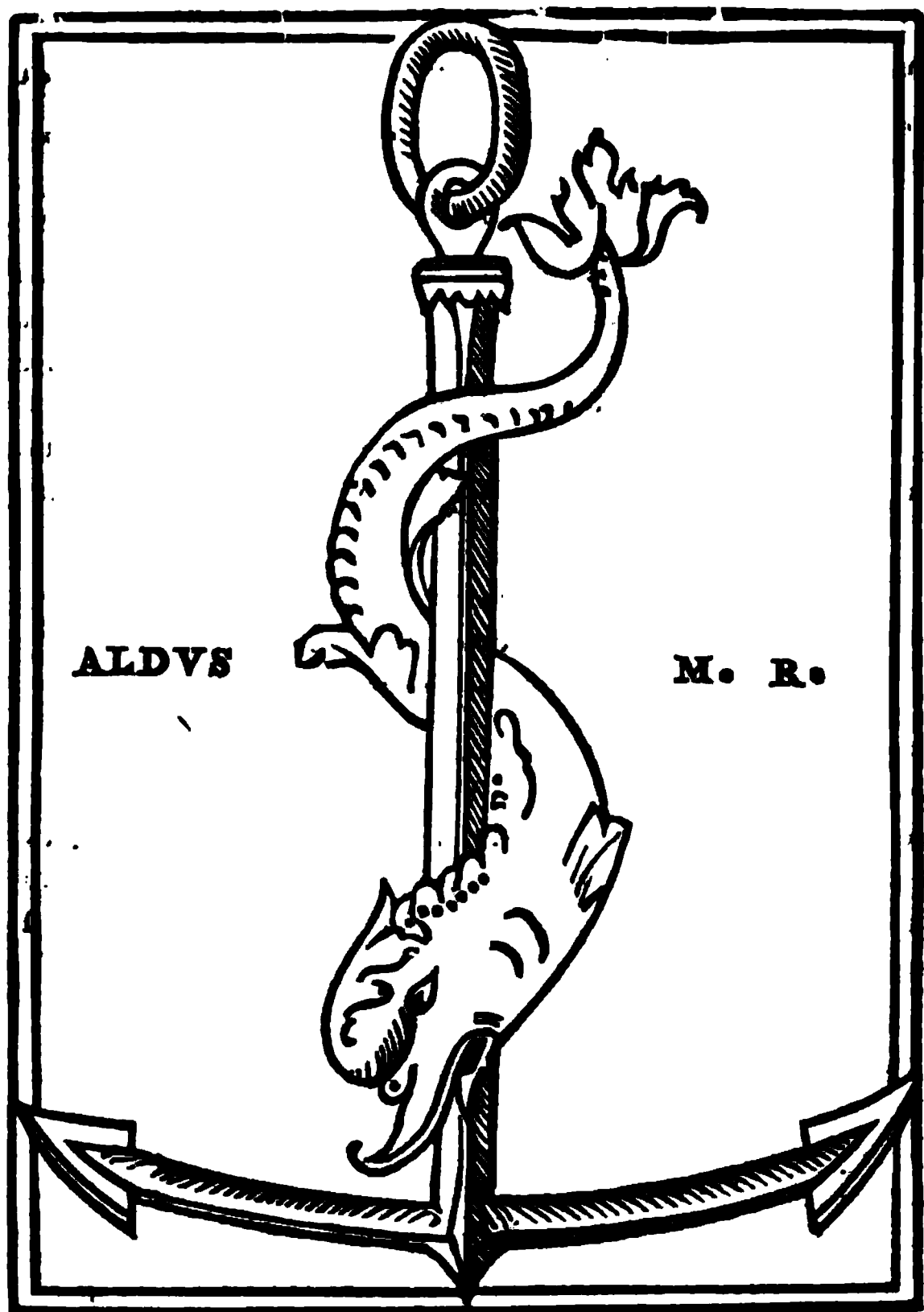
It remains to notice his *Devices* and his *Portrait*. Renouard supposes that Aldus took the immediate outline or composition of his device, from the following representation of the *Dolphin* and *Anchor* in one of the ornaments of the *Hypnerotomachia*, of 1499, at sign. d. vij. rect.



It may be so; but the earlier Aldine Anchors are much at variance with their elegant prototype. The no. I. of Renouard is the slightly shaded Anchor seen

*Cicero* was the classical god of his idolatry.\* His first essay, as a printer, was an edition of a portion of the works of that great man, in 1533, quarto; and for a succession of

as early as the year 1501. In 1504, if not before, the large unshaded Anchor occurs thus, in the first Aldine Demosthenes.



In the second edition of the Demosthenes, the device, of nearly the same size, but equally clumsily executed, appears *shaded*. These two large devices, and the smaller one, forming no. 1, of Renouard, were the only ones (I apprehend) used by the Elder Aldus. His *portrait*, according to the ensuing faithful representation, appears in the frontispieces of a variety of books: that, here submitted,

nearly forty years, from this date—interrupted however by pretty constant locomotion, partly from bad health, and partly from a multiplicity of business—Manutius maintained, if he

being taken from the *Commentary of Paul Manutius upon Horace's Art of Poetry*, printed by the grandson in 1576, 4to.



I consider the copper-plate representation of him, in the folio *Cicero* of 1582, as comparatively feeble and faithless; and Geret has carried the resemblance to a still more fanciful and remote pitch. Mr. Roscoe's representation, from the painting of Giovan Belfino, (who is inaccurately called Giovanni Battista, at p. 305) is faithful to its original; but we want in it, I think, the severe and characteristic touches, or indentations, which even the above countenance (of much less beautiful execution) may be thought to exhibit; and which were doubtless observable in the expressive original. Was the bonnet of Aldus rouge, or noir? Hereupon, we have no details—at which I grieve. Who would not relish a catalogue raisonné of even Aldus's wardrobe? Did he attend business in a velvet suit—or were his wedding clothes equally gay with those of Scholffier? See vol. i. p. 396. Tradition is cruelly silent upon these points.

\* *Cicero—the classical God of his idolatry.*] A word or two before the mention of this Ciceronian adoration. We may previously remark that PAUL MANUTIUS was born in 1512; but, upon the death of his father, in the third following year, it seems uncertain under whose tuition he was placed. Maktaire, whose *Manutians* are extremely full and agreeable, is doubtful upon this point; but thinks that Baptista Egnatius was his tutor rather than Erasmus. *Annal. Typog.* vol. iii. p. 498. Indeed there is hardly any foundation for the supposition of Erasmus having had the direction of the earlier studies of Paul Manutius. We should rather, I apprehend, consider P. Bemellus as his master. From his infancy, our typographical hero evinced the most devoted ardour in the cultivation of eloquence; and especially in the Ciceronian composition of the Latin language.



did not increase, the reputation which the **ALDINE PRESS** had acquired under the conduct of its founder.

His letter to Saulius, (nearly the whole of which is extracted by Maittaire) of the date of 1553, as given in Krause's edition of the *Epist. Pauli Manutii*, 1720, p. 6, is full of the history of his earlier propensities and studies. The examples and instructions of Bembo, Sadoletus, and Bonamici had enflamed his juvenile ambition; and no student ever entered the arena of classical antiquity with weapons better tempered to give demonstration of the power and skill of the hands which wielded them. It was in the 21st year of his age that his name came before the public as an editor and printer; and the *Libri Oratorii* of Cicero, of the date of 1533, 4to. are considered as the first fruits which succeeded a blossom of so much promise. Renouard may be consulted to advantage upon this point: *L'Imprim des Alde*, vol. i. p. 188-9. The immediately consecutive pages of the same work describe the remaining fruits of Manutius's press, which appeared in the same year: fruits, of equal fragrance, and what is better, of equal flavour: but I cannot here forego the pleasure of making especial mention of his *earliest Greek Book*—which was the *Themistii Opera Omnia*, published in the following year, 1534, in folio—a noble companion to the *Galeni Opera Omnia*, in 1525, 5 vols. folio, put forth, in the same office, by Andreas Asulanus. Mr. Renouard speaks with delight of the extreme beauty and rarity of copies of these two works upon *large paper*. He calls them, in the true language of bibliomania, 'des morceaux infiniment précieux.' Does he chance to remember the electrical effect produced upon him, by myself, in opening the large paper copies of *both* these works contained in Lord Spencer's library—and especially that of the *Themistius*?—which, if he will not carp at my gallicised bibliomaniacal phraseology, we will henceforth call 'un exemplaire qui fait reculer!!' These large paper copies, in Lord Spencer's collection, had been previously unknown to him. He will not, 'I dare think,' (to borrow the favourite phrase of my friend Bernardo), 'forget them in a hurry'—as we say to the north-west of Calais Pier!

There is here neither 'space nor verge enough' for a due enumeration of the talents and occupations of Paul Manutius. As much as possible must therefore be compressed into the limits assigned to me. I believe I may conscientiously assert that I have read all the original epistles of that great printer, which were once so celebrated throughout Europe, and were considered as the 'true Ciceronian style revived.' Henry Stephen published them partially, (that is to say, what he considered as '*Epistole Ciceroniano stylo scripte*') along with those of Manutius's master, Bunellus, and other Frenchmen and Italians. With the known asperities and jealousies of that eminent editor, it is no wonder that Paul Manutius was considered by him as inferior to Bunellus and Longolius—because, gentle reader, Paul Manutius was *not a Frenchman*! This really does seem to be somewhere about the gist, or main inference, deducible from Stephen's address to the Reader; and his struggle to make Longolius a Frenchman ('seminoster

His *Letters* are yet the delight and admiration of the classical student; and if it had pleased Providence to have

fuerit Longolius, id est semigallus') is not a little farcical and foolish. From the Letters of Paul Manutius, as given partially by H. Stephen, or fully by Krause, a small pocket volume of anecdotes might be collected—sufficient to amuse the bibliographical student while he sat in his bay-window retirement, with the books of his library irradiated by the tints of the last half hour of the sun's declension. From these we learn, that, from his infancy, Manutius was of a delicate and sickly habit, and constantly afflicted with weak eyes. Maittaire has an admirable selection from the printer's own letters, illustrative of this melancholy subject:—'Frequentes morbi, (says the former) febres, pituita, tussis, oculorum lippitudo.' *Annal. Typog.* vol. iii. p. 506-8. As however the originals are before me, I may as well make a trifling selection therefrom. In a letter to his intimate friend and quondam pupil, (as it appears) ANTHONY NATT, Manutius seems to take a close view of his own infirmities, with considerable grief of heart. The passage, upon the whole, is very interesting; and as it does not appear to be in Maittaire, the reader may be disposed to forgive its insertion here. Natt had invited Manutius to come and spend some time with him at Mantua. Our printer replies thus: 'De aduentu meo muto consilium in horas singulas. tu me allicis, uel attrahis potius: reuocat et retinet ualetudo. Cum ad te specto, nauim conscendo, uehor, appello *Mantuam*, tecum sum: (sic est amor, et illæ quæ fluunt ex amore uoluntates) rursus, cum ad me conuertor, et meam imbecillitatem intueor; qua macie sim, quàm tenui cute, quàm uatura mollis, et procliuus ad morbos, relanguesco paululum, et quasi nauim incitatam leuiter inhibeo.' Let us go on but a *little* way further, 'Vides adhuc, et sentis fortasse, tentari corpora frigore, leui quidem, sed tentari tamen: uides perflari cælum uentis; rationem esse temporis prorsus incertam et inconstantem: quæ firmiores non timent: ego ualetudinaris nisi timeam, parum uidear me nosse, parum uitæ consulere. quod nec humanitatis est, nec satis pium: cùm nos iusserit ille summus imperator quasi suos milites in hac statione, donec ipse reuocauerit, permanere. Calores, ut spero (quæ mea solet esse anniversaria medicina) me mihi restituent. itaque Iunio ineunte, aut eo certè mense, te, ut spero, complectar.' *Edit. Steph.* p. 167.

A little onward (p. 169) it appears that three physicians were at one time called in to consult about the doubtful state of Manutius's health.\* They recommended

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\* Let the following affecting letter, to the same intimate friend, NATT—or the larger portion of it, amiable reader, creep quietly in here, as an unostentatious sub-note.—'O mi Natta, si uides quibus premimur et curis et laboribus, fortasse, si modò uis me vivere, aliter sentis. Incitamur uoluntate, consiliis et hortatibus amicorum, gloriæ nonnulla cupiditate: nec omnino diffidimus ingenio: uerum illa, qua tu excellis, quæ in tuis dictis et factis elucet prudentia, dissuadet Me natura pertenui finxit corpore: studiorum accessit non mediocris labor; ex quo imbecillitas et morbi. quid res domestica? quæ, quo est angustior, eo tuenda

endued him with a stronger bodily frame, and to have 'meted' out to him a larger 'measure' of wealth, we might

air, exercise, green-fields, and country sports and pastimes : and perhaps, if the patient could not exist without 'pen in hand,' a version, into his own tongue, of Wynkyn de Worde's edition of Juliana Berners upon 'Hunting, Hawking, Fishing, and Coat Armour!' There is scarcely a letter from Manutius in which he does not complain of the 'weakness of his eyes;' and in two, to Muretus, (*Edit. Krause*, p. 157, 173) he rejoices that his amanuensis is returned to save him the pain of gazing upon white paper. In the second of these, he begins thus : 'you can scarcely think with what difficulty my pen performs its office when it is under the direction of my own hands — and with what facility my composition flows when the same pen is under the guidance of an amanuensis.'

His family afflictions did not arise from the ill-humour or bad principles of his wife ; for, in one of his letters to Saulius, (*Edit. Krause*, p. 18) he is copious and touching in commendation of her excellent domestic qualities. Herein he had a better lot than poor Oporinus ! See page 181 ante. His brothers-in-law, however, gave him a great deal of trouble ; yet, in the end, he appears to have conciliated all parties. Maittaire has a good nervous passage worth quoting here — in reference to the unconquerable spirit of this illustrious printer. 'Tot occupationibus districto mirum est ullum, quod in studiis literariis contereret, otium superfuisse. His tamen oneribus domesticis pressus, hæc malorum Iliade circumseptus, nunquam succubuit.' vol. iii. p. 508. Such was his diligence and energy that he sometimes devoted those hours, which were absolutely necessary to slumber and rest, towards his epistolary correspondence. In one of his letters to Muretus, he dates it 'before sun-rise, at dawn of day!' ('Ante solis ortum, albescente die.') In short, the literary ambition, and the great leading objects of Manutius's mind, were always too vast for the means of their accomplishment. The substratum was Bonelask's cement ; the superstratum, Egyptian granite. 'You wish me (says this truly eminent scholar and printer, in one of his letters

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diligentius est. quid typographia? quam ita mihi tractandam intelligo, non ut omnia ad utilitatem, sicut multi, sed pleraque ad meam existimationem referam ac dignitatem. quo proposito, nihil est operæ, nihil studii recusandum : ac sæpe (ut ait poeta ille tuus) sudamus et algemus. Amicis etiam salutantibus horæ dandæ sunt, vel aliquid petentibus officia tribuenda. [here examine also, for one moment, the first extract in Maittaire, vol. iii. p. 506] qui si excludantur, aut rejiciantur ; sanè consuletur otio meo, rebus meis, valetudini meæ : sed ubi humanitas? quæ quàm sit hominis propria, nomen ipsum indicat. Iacent igitur inchoata, planè rudia, temerè uel dissipata, uel confusa, mea scripta ; quæ nonnunquam, sicuti mater languentem filium, cum dolore tacitus adspicio ; opem ferre, quam videntur postulare, non queo. Quare, si quid apud te hominis tui amantissimi salus est, non debes me ad scriptionem vocare, tot assiduè, tam variis, tanti momenti occupationibus distentum. adinua me potius consilio, si potes : aut minue molestiam consolando : opta saltem (et hoc ipsum significa) ut hæc quæ hunc sustineo, perferam, et is quem volumus, principiis exitus respondent.' &c. *Edit. Steph.* p. 175.

possibly, at this day, have witnessed an original work, connected with the *Antiquities of the Cities of Venice and Rome*,† or with the *History of the Personal Literature of the Age*, which would have continued to interest the latest posterity. We are chiefly indebted to the enterprise and

to Sanlius, edit. Krause, p. 19,) to open the road to eloquence: an attempt, at once bold, difficult, and involved—demanding much leisure, and mental tranquility—which, as I have frequently told you, it will never be my good fortune to possess; and a state of nerves, infinitely stronger than those which you imagine to belong to myself . . . Indéed, indeed, I am but too well acquainted with my bodily infirmities. Yet, if I fail, the attempt will at least be deemed glorious!

Like his father, he courted the society, and cultivated the friendship, of literary characters of eminence;\* and seemed never happy but in the projection of literary schemes, or in the publication of the classical treasures of antiquity. Almost as frequently at Rome as at Venice, and carrying on publications at both places—presented with the professorship-chairs of two cities, which ‘he did thrice refuse’—Manutius continued, pertinaciously and immoveably, to disport himself with his *Dolphin and Anchor*, in a series of some of the most useful as well as elegant volumes which ever adorned the annals of the press. His erudition as well as his taste was probably superior to that of his father; and his commentaries upon the works of Cicero are of such *calibre*, that no reprint of that great Roman orator’s works can be considered perfect without them. In spite of his mental anxieties and shattered bodily frame, it pleased divine providence to prolong his existence till 1574; when he expired, in the arms of his son, and in the zenith of his own reputation.

His physiognomy, as appears by the authenticated portraits of him, was truly Venetian; and it is not very improbable that we are indebted to the pencil of Titian for the original painting. M. Renouard has had this portrait, cut upon copper, prefixed to the second volumes of his ‘*Annales*’; but the same portrait had been previously published by Krause, among others—apparently copied from the copper-plate representation which appears at the top of the frontispiece, to the left hand, of the Entire Works of Cicero, published by the grandson in 1582. in 10 volumes folio. This edition is remarkable for containing a dedication

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\* I deserve both correction and censure for not having glanced upon the pages of Unger, in his *Life of the Elder Aldus*, descriptive of the society or club, formed by Manutius’s father, for the consolidation and effectual direction of literary schemes and publications. This society used to meet at the elder Aldus’s house; and instead of gay dinners, and bacchanalian revels, ‘in commune consultabant, de libris, græcis, latinis et hetruscis conferendis, emendandis et illustrandis, quos ipse [Aldus] formulis edere suis, cogitabat,’ p. xxiii.

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† See page 222.

taste of Manutius, for that limited and elegantly-executed series of volumes which came forth under the imprint of *The*

(prefixed to the *Paradoxa*) to the 'ADMIRABLE CRICHTON;' and 'Memoirs of the Life' of that extraordinary Character (within a few months after his death) are prefixed to the *Offices*. Aldus, the grandson, was the author of both these interesting documents. It is from the frontispiece of this very edition, executed upon copper, that the following head of Manutius (upon wood) is now presented to the reader.

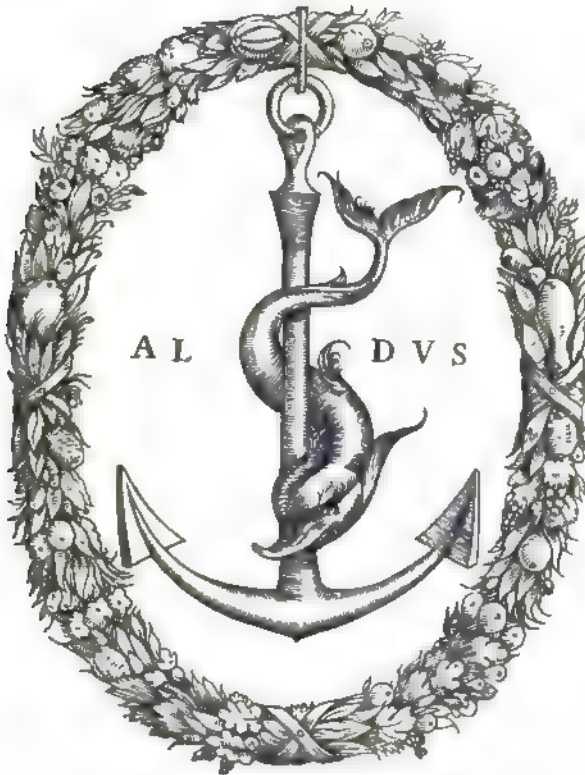


I cannot however help thinking that I have seen a wood-cut portrait of Manutius of nearly the same dimensions as the head published by Krause. A word now respecting the *Devices* used by Paul Manutius. M. Renouard's no. 2, the device usually seen, is thought to be a mere improvement of the old one; as it is of about the same dimensions. But upon his separation from the Torresani in 1540, and commencing business on his own account, and on that of his brothers, Manutius adopted a new device, of which the following *fac-simile* is humbly hoped to compete successfully with the no. 3. of M. Renouard.



*Venetian Academy.*† Seize upon these tomes, dear Lisardo, when fair copies of them present themselves to your notice—

This device, according to Renouard, was dropt by Manutius about the year 1555; when he commenced business entirely on his own account. He then 'disported' himself (as is aforesaid) with his first improvement of his father's bizarre representation—or with the no 2. of M. Renouard—of larger dimensions, however, and surrounded by a border, sometimes in the manner of arabesque—as appears in the no. 4. of M. Renouard—and sometimes composed of fruits and flowers, of which here followeth a fac-simile.



But Manutius had yet a variety, which has not been noticed by M. Renouard. He would occasionally put a sort of *winged gill* to his dolphin; thereby giving it

† See page 222.

for Renouard tells us (if I recollect) that they are 'of a perfect execution, and rare, and sought after with avidity by amateurs of well-printed books in the xvth century.'

It is now time, however, that we touch upon the younger of the Aldine Family, and the last of that name. **ALDUS MANUTIUS**, the **GRANDSON** of the first Aldus, commenced his career in a manner equally honourable to himself, and gratifying to his parent, Paul Manutius. His juvenile performances betray so much taste and acumen that it has been questioned whether he could have been the author of them. Nevertheless we must own that it seems hard, after the testimonies of contemporaries, and the suffrages of later

the air of a little dragon or monster of the deep. For thus, curious reader, this said dolphin appears in the frontispiece of the '*Commentarius Pauli Manutii In Epistolas Ciceronis ad Atticum*,' MDLXIII. 8vo.



Perhaps this is the place to make mention of the *Imitations of the Aldine Anchor* in a number of publications about the middle, and towards the end, of the xvth century. M. Renouard, however, has left little to be gleaned after the notions which appear by him in vol. ii. p. 64-6. Yet among the numerous imitations of this device, by the *Paris printers*, that skilful bibliographer has omitted to mention the very elegant representation which appears in the frontispiece of the first four books of the *Annals of Tacitus*, published and sold at Paris, in 1581, folio,

critics, to question their legitimacy. As a *Printer*, strictly speaking, his celebrity will never approach that of his Father or Grandfather:\* but as an elegant scholar he may bear no mean comparison with either. Perhaps he had more taste than learning; and more love of popularity, in what may be called its captivating but perishable sense, than seems to have attached to either his Parent or his Ancestor. None,

with this imprint: '*Parisii apud Robertum Colombellum in via ad D. Iouannem Lateranensem in Aldina Bibliotheca.*



This however may possibly be considered rather a genuine Aldine performance. Of the *arms* granted to Manutius by the Emperor Maximilian, which was an eagle surmounting his device, with a helmet for crest, we will discourse hereafter. Meanwhile, let it be only further observed that this dolphin and anchor are

\* See the note at p. 226.



who bear his name, ever received such flattering marks of respect; and he surely must be somewhat more than mortal who does not suffer his phlegm to be disturbed by such

claimed by Claude Paradin, in his *Symbola Heroica*, p. 274, edit. 1567, as the symbol of the Emperor Vespasian—with the well known motto of *FERRENA LENTIS*. Paradin has thus represented it.



† *Antiquities of the cities of Venice and Rome.*] It should seem from the Chronological Synopsis of Manutius's Life, by Krause, p. xxxiii. that about the year 1547, our printer, moved by the entreaties, and assisted by the researches, of Bembo and Maffiolo, meditated a work upon the *Antiquities of Rome*, which appeared after his death at Rome, in 1585, 4to. See Renouard, vol. ii. p. 105. Of those of *Venice*, I know not why Lysander should indulge the supposition that any memoranda were collected. Foscarini however informs us, in his *Letteratura Veneziana*, p. 380, note 131, that whatever collections Manutius made, and to which he himself alludes in about the year 1569, ('*Quas aliquando, si vita, valetudo, et otium suppetet, ex nostris Antiquarum Inscriptionum libris cognoscentur*') were transcribed and published by G. B. Doni, in his *Raccolta*, 1731.

‡ *The Venetian Academy.*] 'Cette Académie, détruite peu d'années après sa fondation, avoit de vastes projets littéraires, à en juger par les deux Catalogues qu'elle a publiés, des éditions qu'elle se proposoit de faire exécuter successivement et à ses frais.' Renouard, vol. i. p. 311. Badoaro, a Venetian senator, was the founder of it, about the year 1556. The members of this Academy were to meet in his own house; 'but the plan of it (continues Renouard) was so vast, that however it might have been conceived and carried into effect by one individual, it required the power and the resources of a monarch to render it permanent,' vol. ii.

high and numerous testimonies of admiration and respect. There seems to have been almost a scuffle between the learned at Pisa and Rome who first should secure him as

p. 86. In his third, or supplemental volume, M. Renouard gives a completer list of these *Academic* publications than in his first. The following is rather a concise abridgement from this enlarged and amended list.

BOOKS PRINTED IN THE VENETIAN ACADEMY.

1. *Somma delle Opere*, &c. 1558, folio, 31 leaves not numbered, and one blank leaf, 400 copies printed.
2. *Summa Librorum*, &c. 1559, 4to. 39 leaves, numbered, followed by 1 blank leaf; and preceded by 4 leaves containing the title and preface in the name of the Academy, addressed to the Venetian nobility: very curious, 12 copies upon LARGE PAPER.
3. *Indice Volgare*, small folio, 2 leaves, 300 copies printed.
4. *Indice Piccolo Latino*.
5. *Indice de' Libri mandati a Francfort*. The title of this latter is given at full length by Foscariini. Only few copies printed. Apparently unseen by Renouard.
6. *De Dei Locutione M. A. Natta Oratio*, &c. 1559, 4to. 825 copies, with a preface of 4 pages by Paul Manutius.
7. *H. Butigellæ Pap. Eq. Commentaria*, &c. 1559, folio, 1100 copies, 76 double-column leaves, and a blank leaf; next, 17 leaves of table, and a blank leaf; 2 leaves of title and preface precede. Exceedingly rare and almost unknown. Rarity arising from the want of interest of the publication.
8. *Historia*, &c. *nel regno d' Inghilterra*, 1558, 8vo. 1100 copies. Renouard calls this a rare volume, notwithstanding the number of copies which were printed. I have seen five copies of it. There are 60 leaves, numbered from 9 to 68; 3 leaves at the beginning, and a blank leaf. This is a book in every respect worth a place upon the Aldine shelves.
9. *Pauli Manutii Epistolæ*, 1558, 8vo. 12 leaves at the commencement; 143 leaves, numbered from 6 to 143. *First edition*; and presumed the most correct. Manutius shelters himself under the imputation of vanity in being the editor of his own letters, by informing us that they were published at the express desire of the 'Academy.' Let no lover of the memory of the Alduses suffer this volume to escape him; and if he meet with a copy upon LARGE PAPER, let such copy receive a Grolier-fashion binding under the direction of one Charles Lewis!
10. *De Legato Pontificio*, 1558, 4to. 825 copies; 4 leaves for title and preface; 19 leaves of text, numbered as if they were 20; because the 3rd leaf is incorrectly numbered 4: last, a blank leaf with the date.
11. *Ordine de Cavalieri del Tosone*, 1558, 4to. 825 copies; 1 leaf for title: 2 for preface, and 1 blank; then the work upon 18 numbered leaves.

their Professor of Belles-Lettres ; and the chair of the professorship, at the latter place, was absolutely *kept vacant*, while he was Professor at the former, with the hope that he

BOOKS PRINTED IN THE VENETIAN ACADEMY.

12. *De Miseria Humana, &c.* 1558, 4to. 825 copies ; 1 leaf for title, and 2 leaves for preface, followed by a blank leaf ; then 64 leaves of text.
13. *Syriani Antiq. Interpret. in Aristot. Libr. Metaph. Comment.* 1558, 4to. 1100 copies ; 3 leaves of title and preface (very curious) and 1 blank ; followed by 123 leaves, of which the last is inaccurately numbered 132.
14. *Progne Tragoedia, nunc primum edita*, 1558, 4to. 825 copies ; 6 leaves, containing title, preface, argument, and list of the ' *Dramatis Personæ* ;' 27 leaves of text, and 1 blank.
15. *Discorso intorno, &c. della guerra, &c. Orat. della pace*, 1558, 4to. 1250 copies ; title, 2 leaves of preface, and a blank leaf : the warlike text occupies 28 numbered leaves—and the peaceful part of the volume contains 22 leaves, numbered.
16. *I Diece Circoli dell' Imperio, &c.* 1558, 4to. 3 leaves, containing title and preface, followed by a blank leaf ; then 39 leaves, with a blank one at the end.
17. *Le Institutioni dell' Imperio contenute nella Bollo doro, &c.* 1559, 4to. 4 leaves at the beginning, of which the last is blank ; then 55 leaves numbered, with 1 blank leaf. The leaves 9, 10, 11, 12, are omitted to be numbered, and those from 45 to 48 are twice enumerated. This work has two dates ; either 1558 or 1559 ; the former of which is *always* at the end. This, and the two preceding pieces, are very rare in the estimation of Monsieur Renouard.
- (18. *Discorsi del Veniero sopra l' Etica* ; possibly a supposititious publication.)
19. *Explanatio Libr. I. Phys. Aristot.* 1558, folio, 825 copies ; 3 leaves at the beginning, with the 4th blank ; then 134 leaves.
20. *Nova Explicatio Topicor. Aristot.* 1559, folio, 1100 copies ; 2 leaves, containing a title and a preface ; then 129 leaves. This is a well-printed book, and among the scarcest of the Latin Commentators upon Aristotle.
21. *Federici Delphini, &c. De Fluxu & Refluxu Æque Maris, &c. Disputatio*, 1559, folio, with 12 large wood-cuts of diagrams, 1100 copies ; 4 leaves at the beginning, the last blank ; then 30 leaves. A rare and well printed book.
22. *Flavii Alerii, &c. De Max. Ital. atque Græc. Calam.* 1559, 4to. 825 copies ; 3 leaves containing title and preface, the 4th blank ; then 74 leaves, followed by 2 others, of which the first contains the errata and the second the imprint. Exclusively of what its title conveys, this volume contains six other opuscula. Renouard, vol. iii. p. 74, is particular upon this article.

would speedily come to fill it. The entreaties of his friend Roccha, and perhaps the splendid remuneration supposed to be contained in the command of Pope Sixtus V. at length induced him to settle at Rome ; where he had scarcely exer-

BOOKS PRINTED IN THE VENETIAN ACADEMY.

23. *Orationes Clarorum Virorum, &c.* 1559, 4to. 1100 copies ; 7 leaves, with title, preface, and table, at the beginning ; the 8th blank ; then, 176 leaves, of which the 59th and 60th are also blank. A very rare volume ; containing a preface developing the plans of the Academy.
24. *Sacra & Recens Psalmorum, &c. Interpretatio*, 1559, 4to. 1125 copies ; the first 4 leaves comprehend the title and preface ; then 335 leaves, and a blank one. Rare.
25. *Alciati In sec. Infortiati partem Comment.* 1559, folio, 1100 copies ; 4 leaves, with title and preface, the 4th having the errata : text, 151 numbered leaves. Printed by Nicolo Bivilacqua at 62 livres (of Venice) for the paper and printing of each sheet. The ' *Orationes*,' &c. (no. 23) was also printed by him ; but at the cost of 68 Venetian livres per sheet : ' Je cite (adds Renouard) ces deux prix seulement pour donner une idée de ce que coûtoit alors la fabrication des livres.'
26. *Duo—Poemata: Curtius, et de Raptu Helenæ*, 1559, 4to. 3 leaves, with title and preface, a 4th blank ; 24 leaves of text.
27. *De Montium Origine, &c.* 1561, 4to. 3 leaves for title and preface ; the text, 16 leaves numbered.

What remains, in Renouard, is descriptive only of *Letters, Acts, Privileges, Instruments, &c.* : necessary, unquestionably, to a complete series of the publications of the Venetian Academy ; but, of themselves, insignificant, fugitive, and rarely of any general literary importance. They are therefore here omitted ; as their introduction would have greatly extended this note, already swoln to a most unconscionable size. The pieces however, here noticed, are double the number of those which appear in the first account of them by Renouard. A word or two, next, respecting their typographical execution. M. Renouard, vol. iii. p. 73, has a better opinion of their beauty than I am disposed to entertain. In general, the paper is of too sombre a tint and too slender a texture. The lines are also, frequently, not sufficiently widely spaced. As to the intrinsic worth of them, it may be questioned whether, even collectively, they are equal to one of the well edited Greek, or Latin, or Italian Classics, by the elder Aldus or Paul Manutius.

In the last place, as to the *Device* or *Figure of Fame*—used as the frontispiece-embellishment in these Academic publications. Mr. Renouard, vol. iii. p. 68, 75, notices some varieties of them. I think I have seen at least *three* of these varieties ; and a fourth may be mentioned as attached to the last article, (no. 27.) inasmuch as it is cut upon wood : all the others being printed from copper. The usual device is, I apprehend, the one of which the reader is here

cised his talents, as printer and editor, ten years, when he died, in 1597, and in the fifty-first year of his age: . . . a disolu-

presented with a fac-simile, taken from the work described under no. 15. of the preceding list. It is perhaps equal to either of its companions; yet a more graceful figure might have been selected to grace the productions of such a 'body corporate!'



Sometimes, as in the frontispiece of no. 17, there is a flowered or elaborated border, with a human countenance at top and at bottom. Again, there is a wreath-like ornament placed more closely round the figure. The above representation is faithfully executed; and as no fac-simile of it has been given by Renouard, it is presumed to be an appropriate decoration in its present place.

\* as a printer . . . his celebrity will never approach that of his father or grandfather.] Monsieur Renouard, in his very amusing *Annales de l'Imprimerie des Aldes*, vol. ii. p. 131, has, I think, shewn some good reasons, why, generally speaking, the younger Aldus could not have attained equal celebrity—and, chiefly, because 'there was not so much to do.' The fields of literature had been occupied, explored, sown, cultivated, and an abundant harvest gleaned therefrom, previous to the direction of the press by the grandson of the famous Aldus: 'and perhaps all, or nearly all, that remained to be done, was, to publish corrected editions of the works which his father or grandfather had put forth. 'Brief let me be' in the birth, parentage, and education of this eminent grandson. He was born in February 1547, and gave extraordinary proofs of precocity of talent by publishing his '*Elegance della lingua toscana e latina*,' in his eleventh year. The

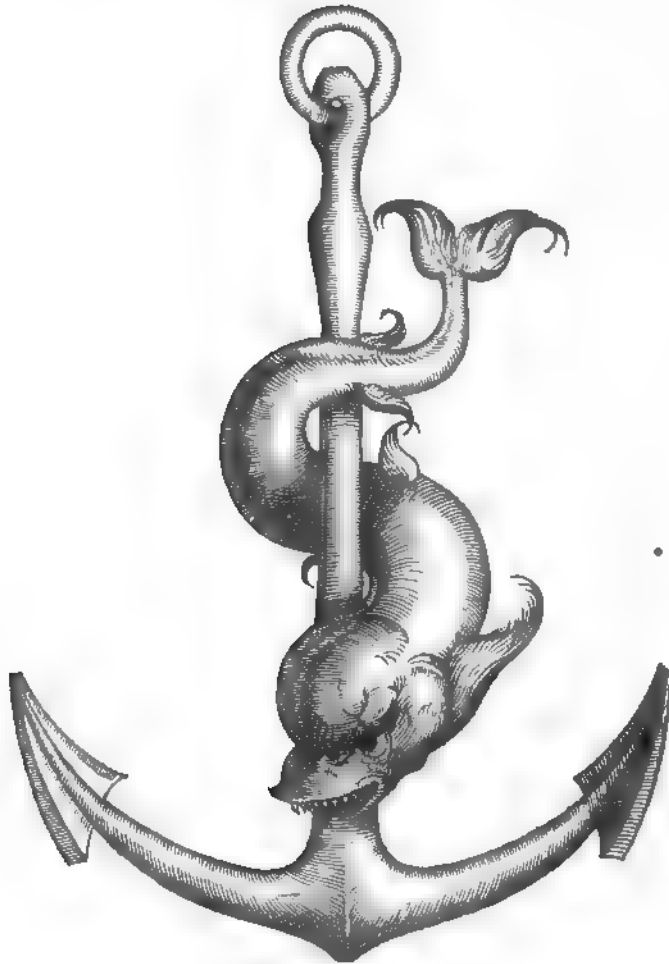
tion, which was considered as premature as it was regretted by the whole literary republic. In his death, both the name

success of this publication was not less extraordinary; but I agree with Mr. Renouard in thinking that 'wiser heads' than that of the younger Aldus, had a share in this publication. Yet his '*Orthographie Ratio*,' published in 1561, when he was only 14 years of age, (a work which enjoyed an equal reputation) seems to disarm scepticism respecting the early attainments of the younger Aldus. In 1562 he accompanied his father to Rome; visited, with him, the libraries, and architectural antiquities, copied inscriptions, and betrayed an eagerness and love of *virté*, which, to speak fairly, does not appear to have 'grown with his growth and strengthened with his strength.' His '*De Veterum Notarum explanatione*,' published in 1566, and when he was warm in his passion for antiquities, is yet however a performance which even 'the approved' may consult to advantage. In 1572 he married into the GIUNTI FAMILY, by espousing *Frances Lucretia*, the daughter, I presume, of Bernard or Thomas Giunta. In 1574 he lost his father, and became the sole conductor of his press; and from this time he almost wholly abandoned the simple dolphin and anchor, as given by his progenitors, and assumed the arms which Maximilian had granted to his father, thus:



and the press of Aldus ceased to exist : a name, and a press, which had benefited not only Italy, but Europe, for a full 'centenary of years'—as our older writers term it.

The fac-simile of these arms, as given by M. Renouard, vol. ii. p. 62, no. 5, is considerably smaller; and, with due submission be it added, is less faithfully and spiritedly executed. The reader however must not suppose that the grandson shewed such little respect to the memory of his grandfather, as to discard, altogether, the device which the latter had selected—for 'see here,' what a specimen may be adduced of the extravagance of his regard for it! 'Tis the 'ne plus ultra' of boldness and effect—a very sheet anchor for a three-decker!



I must indeed be very brief in noticing the *SESSÆ*, the *GIOLITI*, and the *SABII*: doing little more than arranging, in order of battle, as it were, the respective devices of these

About the year 1576, and in the thirtieth of his age, he was called to the chair of the Professorship of *Belles-Lettres*; and in 1578, upon the spur of the occasion, he composed a funeral oration for an ambassador of the Duke of Savoy, 'in less than three hours,' which he afterwards pronounced and published. In 1582 he made a short journey to Milan, where Cardinal Borromeo gave him a gracious reception, and probably shewed him a great portion of that well known collection of Romances and Novels, of which a descendant, of the same name, published a Catalogue in 1794—and which said collection itself is, at this moment, about to take a (somewhat longer) 'journey' to the metropolis of our own empire: there to be disposed of, as may seem 'most meet and profitable' to the worthy bibliopolistic firm ycleped Payne and Foss. From Milan, Aldus passed on to Ferrara; where, Gosclini tells us, he had an interview with the famous Tasso, at that time in the most deplorable condition. About the same period came forth, what some may think, the 'magnum opus' of his press; namely, the *Entire Works of Cicero*—which however had been separately and successively printed from 1578, inclusively, with the exception of the philosophical and oratorical works. A new title page was put to each of the previous publications, and that of the first volume bears date *MDLXXXII*. The wood cut, just presented to the reader, was taken from the frontispiece of this volume. It is surrounded by a border of considerable taste. To the right of the same frontispiece, quite at top, and facing the portrait of his father (as given at page 218, ante) is the following resemblance of the younger Aldus himself, as publisher of the work: premising, that the originals of both are upon copper.



Surely, if this be correct, the portrait given by M. Renouard, at vol. ii. p. 154, must be incorrect. Indeed, the close resemblance of that portrait to the one forming the frontispiece to M. Renouard's second volume, proves both to be Paul Manutius. In 1584, Aldus put forth, for the instruction of the noble youth who attended his lectures, his *Il Perfetto Gentiluomo*. Consult M. Renouard's third vol. p. 40. In 1585, he took leave of his press at Venice, by publishing a



printers. And first of the *SESSÆ*: the eldest of whom, as I apprehend, was JOHN BAPTISTA. His *Cat and Mouse*

collection called *Locutione di Terentio*, as he was supposed to have bestowed unusual care and attention upon the writings of that great Roman Dramatist. In 1586, he established himself at *Bologna*; and the *second* work which he printed there (the *first* being a commentary upon the ode of Horace in favour of a rustic life, in 1586, 4to.) was *La Vita di Cosimo de' Medici*: a work, which hath received the warm commendations of two competent critics, Apostolo Zeno and Mr. Roscoe. Now commenced the contest, above mentioned by Lysander, between Pisa and Rome, to secure our Aldus as Professor of Belles Lettres, at one of these respective places: but Pisa received him first, in 1587, when he was made Doctor 'in utroque jure.' Meanwhile the chair was kept vacant for him at Rome; and overpowered by the entreaties of his intimate friend Roccha, and perhaps more so by those of Pope Sixtus V., the following year, or in 1589, he took himself thither—and transported, to the same place, his IMMENSE LIBRARY which had been chiefly collected by his father and grandfather. M. Renouard subjoins an interesting note from G. V. de Rossi upon this point, but I shall take the liberty of appending a sub-note, of not less interest, from Angelus Roccha—in which the value and number of this library are particularly mentioned, (a number, scarcely to be credited—80,000 volumes!) and wherein the praises of the Aldine family are cordially 'sung forth.'\*

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\* Nec silentio prætereunda videtur Manutiana illa Bibliotheca, mira librorum copia, & varietate, codicibus scilicet non solum impressis, sed manuscriptis etiam vetustissimis, autographisque refertissima, quam ipsemet Aldus iunior, vir sane doctus, tum de bonis, ac politioribus litteris, tum etiam de litteratis viris, bonarumque artium cultoribus optime meritis, suis sumptibus, Principum tamen liberalitate adiutus, instituit, auxit, atque Romam aduexit: cum enim ipse primum Romæ cum Paulo Patre viueret, eam struere coepit, postmodum Venetias profectus a Senatu Veneto in secretariorum numerum allectus, & præcipua humaniorum litterarum, ut dicitur, lectura insignitus, aliquot ibi vixit annos, donec Bononiam accersitus præcipuum in ea ciuitate locum tenuit: inde Pisas a Francisco Medice Hetruriae duce ad Latinam, & Græcam linguam de superiori loco docendam vocatus, ibique iuris ciuilis, & canonici laurea decoratus. Romam tandem Sixti V. auspicijs petens, minore potitur statu, si præsentem spectemus: maiore, si eius merita, si Romanam ciuitatem, si, quod denique caput est, Pontificiam, & indeficientem Sixti V. beneficentiam perpendamus: nulla enim alia res, ut opinor, hominem ipsum potuisset adducere, ut vel animo cogitasset, vel ut perficeret quod certe perfecit: octuaginta enim librorum salmas, & SUPRA OCTUAGINTA VOLUMINUM MILLIA, in quibus multa extant, quæ admodum singularia sunt, Romam deferendas curauit: quibus in itineribus ad duo fere aureorum millia insumpsit, animo sane supra vires priuatas; hac fortasse spe ductus, ut tandem aliquando ab ijs, qui de litteratis viris bene mereri solent, ac debent, aliqua sibi ex parte resarcitum iri putaret, etiam si ipse nonnisi bonum, ornameutumque publicum spectet, Aldum Auum, & Paulum Patrem non solum imitatus, sed quodam etiam modo superans: quorum omnium Aedes vbique locorum, ut optime noui, litteratis & probis hominibus semper patuerunt: ex quibus item tamquam ex equo Troiano viri præcipui, Card. Hieronymus Alexander Motensis, Card. Rodolphus Pius Carpensis, a cuius Familia

first began to make their appearance about the beginning of the sixteenth century, \* thus:



Among the first works published by him at Rome, was an account of one of the *Antelminelli* Family, in 1590, 4to.—' *Le Azioni di Castruccio Castracane degli Antelminelli*,' &c.—a book, mentioned with eulogy by De Thou, of great rarity in his own time, and now so scarce as to have escaped the researches of Monsr. Renouard. Although this work have been long highly prized by the Italians, it has absolutely never been reprinted. See *Annales*, &c. vol. ii. p. 127; vol. iii. p. 41. In 1590, Aldus lost his munificent patron Sixtus V.; and seems to have fared but indifferently under the pontificate of his successor, Clement VIII. He became now the condjutor of D. Bassa, and joint director of the famous VATICAN PRESS. See *Baillet, Jugemens des Savans*, vol. i. pt. li. p. 10, p. 86, edit. 1785, The Latin Vulgate Bibles of 1590 and 1592 are proud monuments of the splendor of this press; and copies of these volumes upon large paper are fondly and deservedly cherished by the curious. In 1592, Aldus put forth, among the last of his more valuable labours, his *Lettere Volgari, presso il Santi e compagni*, in 4to. a work warmly commended by Zeno. The latter five years of his direction of the Pontifical Press are scarcely distinguished by one valuable or original production: whether he was occupied by his lectures, or by the cares of his situation. He died on the 28th October, 1597, after he had lived 50 years, 8 months,

Aldus Senior in eam adoptatus Pij nomen accepit, Episcopi perampli, & alij innumeri: A Paulo M. Antonius Muretus multorum instar, & alij, quos longum esset recensere, prodire. De his omnibus, tribus scilicet Marutianis, qui nomina inuandae Reipublice christianae diligentem nanarunt operam, meminisse aliquando lusisse hunc in modum:

*Aldus Marutius Senior Moritura latina,  
Graecaq. restituit Mortua ferme typis.  
Paulus restituit colamo Monumenta Quiritum  
Viq. Alter Cicero Scripta diserta dedit.  
Aldus dum iuuenis miratur Avusq. Patremq.  
Filius atque Nepos, est Avus atque Pater.*

De Bibl. Vaticana, p. 402, 1591, 4to.

\* See over leaf.

After John Baptista, a son (as I suspect) of the name of MELCHIOR SESSA, succeeded; who unquestionably gave a somewhat better expression to this unfortunate mouse, worried in the jaws of the cat. You have here two specimens of his improved device;\* although I cannot say much in commendation of either.



and 22 days; and a report was prevalent that his dissolution was sudden—*per troppo crapula*—in consequence of high or irregular living: which indeed may account for the poverty and paucity of his later publications. A word now concerning this said 'immense library.' It should seem that Aldus died in bad circumstances; and M. Renouard, apparently on the authority of the memoirs of Delfino, inclines to think that this library was divided between the creditors and nephews of Aldus, after having been probably visited and 'dismantled' of a certain number of precious articles, by order of the Pope. The same memoirs, add that it was 'not to the university of Pisa that this library was bequeathed by its owner: yet Jacob, in his *Traicté des plus belles Bibliothèques*, p. 163, 1644, 8vo. expressly tells us that 'Pisa possesses a most noble public library, and also boasts of incorporating in it the fine library of Aldus Manutius, son of Paul, which, when at Rome, consisted of 80,000 volumes.' And Lomeier, in his treatise *De Bibliothecis*, 1680, p. 271, remarks that this library was bequeathed to the college at Pisa. His authority is *Middend. lib. 4.*

\* *about the beginning of the sixteenth century.*] The late lamented Bishop of Ely used to say, 'whenever you see a book with a cat and mouse in the frontispiece, seize upon it: for the chances are as three to four that it will be found both curious and valuable.' Admonition from such a quarter is not to be slightly rejected. Accordingly, I have brought forward this grand display of *grimaldis*, sometimes passant, and sometimes quiescent, in the hope of alluring the notice of those who possibly might have thought that such representations



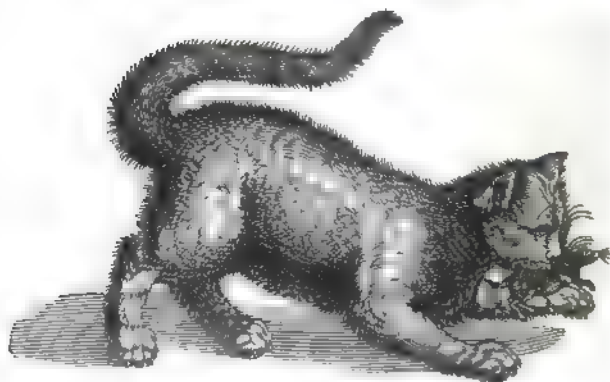
The *Heirs* of Melchior or Marchio Sessa exhibited however better specimens of this improved device, as you will immediately perceive and acknowledge. I own that the *last* of the three ensuing ones † is conceived and executed in a

were by no means the prelude to an intellectual entertainment. *Puss*, reposing upon a rug, or galloping across a barn-floor, has its appropriate accompaniment: but sitting or standing in the frontispiece of a book—who would have thought to find her with such a welcome appendage? I know not the exact date of the *earliest* appearance of the above specimens; but the one, first given in the text, was taken from an edition of Cicero's *Partitiones Oratorie*, and *Orator ad Brutum*, of the date of 1505, in 8vo, black letter, by the printer above mentioned. From a copy in the collection of Earl Spencer.

\* *two specimens of this improved device.*] The first of these 'improved specimens' is of the date of 1539, and is from a volume printed by '*Iohannes Antonius de Nicolinis de Sabio, at the costs of Melchior Sessa*;' and the second is taken from *Le Tre Fontane de Nicolo Liburnio*, printed by Melchior himself, of the date of 1534. It occurs at the end of the volume.

† *the last of the ensuing ones.*] The first of them, however, which is very neatly executed, is rather of uncommon occurrence; and is of the date of 1570, if not earlier—'*Appresso gli heredi di Melchior Sessa.*' Both the second and the 'third'

completely spirited and successful manner. Judge, however, for yourselves.



are taken from the same volume ; namely ' *L'Opere di Virgilio, &c. Commentate in Lingua Volgare Toscana, da Giovanni Fabrini da Fighine, da Carlo Malatesta da Rimene, et da Filippo Venuti da Cortona, &c. &c. Nuovamente Ornate di*

There are yet, perhaps, several varieties, with which the port-folio of our host does not appear to furnish us. I come now, by way of concluding with *éclat*, to exhibit a magnificent specimen of this favourite grimalkin,\* sitting enthroned, as Philemon termed it the other day, like an Eastern monarch upon his gorgeous footstool. 'Tis justly, as well as emphatically termed, *the Great Cat* of the Sessæ family; and was used by GIOVANNI BAPTISTA MARCHIO SESSA, and his brothers: descendants, unquestionably, of the same Melchior whose specimens were brought forward as the second and third in order, and condemned apparently by general consent. Giovanni, it must be confessed, had

Vaghe et bellissime Figure. In Venetia, M.D.LXXXVIII. *Appresso gli Heredi di Marchio Sessa*. Folio. This is rather a handsome folio volume; and the second of the three consecutive specimens, above adduced by Lysander, is found at the top of the proheme following the title-page: the 'third' occurs in the frontispiece. A yet different, but much inferior, representation of the Sessæ Cat and Mouse, is found at the end of the book; evidently executed by a very subordinate artist.

\* *a magnificent specimen of this favourite Grimalkin*] See vol. i. p. 289, &c. for an account of the famous folio *Dante*, of 1577, from the end of which the above 'magnificent specimen' is taken. This impression was executed '*Appresso gli Heredi di Francesco Rampazetto. Ad instantia di Giouambatista Marchio Sessa, et Fratelli*'; and is the same, I take it, as the one noticed by the worthy Pierre Antoine Crevenna, in the 4th volume, p. 8, of his own catalogue of his books. The same eminent collector further remarks, at page 9, that the Sessæ had published a previous edition in 1564, and a subsequent one in 1596; the latter of which was condemned, in an 'Index Expurgatorius,' for containing some free passages from the commentary of Landino. 'M. de Bure nous apprend (adds Crevenna) que ces trois éditions, qui sont également bonnes, sont connues en France sous le nom des *Editions du Chat* à cause que la devise des Sessa porte un Chat. Les Volpi, de qui cet exemplaire [ed. 1578] nous est passé, dans le catalogue de leur bibliothèque marquent qu'en Italie ces éditions sont vulgairement appellées *au grand nez*, allusivement au portrait de Dante bien pourvu de nez, qu'elles ont sur le frontispice.' May I take the liberty of asking, whether there exist any portrait of Dante which is not 'bien pourvu de nez?' Note, however, in conclusion: that the *Cat* is not always the device of the Sessæ: for in the '*Primaleone Figliuolo di Palmerino Di m. Lodovico Dolce Appresso Gio Batista e Marchio Sessa, Fratelli, 1562*,' 4to. a rampant *Pegasus* is at the end, as the device of the printer.

truer principles of taste. Acknowledge that *Puss* here assumes quite an imperial air!



This specimen carries the family of the *Sessæ* towards the close of the sixteenth century. We are now to touch upon the *SABII*; a race of printers who appear to have oftentimes worked for the *Sessæ*,\* and whose productions,

\* the *SABII*, a race of printers who appear to have oftentimes worked for the *Sessæ*.] It should seem, from the *Museum Criticum*, vol. i. p. 228, that I have been inaccurate or obscure in one of the christian names of these *Sabii*, in my *Introd. to the Classics*. It remains therefore to rectify an error; possibly of not much moment where it occurs in the work just referred to. Yet I know not why the abbreviation 'Nicol. de Sabio' (in vol. i. p. 377) should be construed into 'Nicolas'—when, in a note, in the same page, the appellative 'Nicolinus de Sabio,' (from the *Pinelli* classed catalogue) is expressly given? The christian names of these printers, as mentioned by *Maittaire* in his *Annal. Typog.* vol. ii. p. 391, (and the *Index*, vol. ii. p. 219) from which *Mr. Beloe* may have probably taken them, are, 'Ioannes Antonius et Fratres; Stephanus, et Fratres; Stephanus

especially in the Greek language, may be classed among the rarer books. I regret that Maittaire has not indulged us with a more particular account of them ; yet Mr. Beloe,

*Nicolinus : Joannes Antonius de Nicolinis.* There were, however (as the authority first quoted clearly proves) a ' *Pietro*,' and a ' *Giovanne Maria*,'—so that the family or firms, under the ' *da Sabio*,' or ' *di Sabio*' name, appear to have been numerous. They carried on their business at Venice, Verona, and Rome—according to Maittaire. The device given at p. 239, is taken from a volume printed at Venice in 1522, 8vo. ' *per Ioānem Antoniū et fratres, de Sabio.*' It is entitled ' *Franciscus Lucius Durantinus de optima Reipublicæ Gubernatione.*

Mr. Beloe (as Lysander properly intimates) has ' somewhat supplied the deficiencies of Maittaire ' in an account of a few Greek publications which issued from the presses of the Sabii : see *Anecdotes of Literature*, &c. vol. v. p. 169-175. To this list may be added a description of an edition of the *Iliad* of Homer in 1526, of the *Works* of Homer in 1551, and of a *Greek Testament* in 1538—which appear in the first volume of the *Introd. to the Classics*. These latter descriptions, it is true, might have been more extended ; but they had preceded the publication of Mr. Beloe. At vol. i. p. 378, note ‡, of the *Introd.*, &c. brief mention is made of an edition of the works of Homer, by Nicolino de Sabio, of the date of 1547, as having been in the Harleian collection—and as being of a ' doubtful existence.' The richly-furnished library of Mr. Grenville has supplied me with a copy of this very date, which had belonged to Professor Porson, and which therefore dissipates all doubt upon the subject. It is in 2 volumes, 8vo. in Greek, with a Life of the Bard. At the end is this imprint—another proof of the existence of the abovementioned ' Peter—' *Venetijis apud Petrum de Nicolinis de Sabio, sumptu Melchioris Sessæ MDXLVII*—with the Cat and Mouse (the second or third specimen—at this moment I cannot recollect) at the end : and which always occurs when the work was printed ' at the costs and charges ' (to borrow an old technical phrase) of the Sessæ—so that when the learned correspondent, in the *Museum Criticum*, vol. i. p. 229, described the device of the Sabii as a ' cat passant,' he was probably not aware that such ' cat ' was the exclusive property of Melchior Sessa ; and that the ' dragon-guarded cauliflower,' (to borrow the facetious expression of the Lady Almansa) was the legitimate device of the Sabii. Note further : a copy of the *Greek Anthology*, in 8vo. executed by Peter and Giovanni Nicolini di Sabio, and of which the authority first quoted never saw ' more than one copy,' is also mentioned by Mr. Beloe—as being without date ' and not noticed by Boni.' Possibly the same copy (in the collection of the late Bishop of Ely) supplied each of these notices.

The *Museum Criticum*, however, as just referred to, supplies us with a piece of curious and interesting intelligence respecting two Greek volumes which appear unquestionably to have been executed in the press of those shy printers of whom we are now discoursing. These ' volumes,' classical reader, are ' nothing more



it must be admitted, has somewhat supplied the deficiencies of the first-named bibliographer. It should seem that there were several firms of these Sabii; or, at any rate, that the

or less' than those predigiously rare books—the *Æschylus* of *Robertellus*, of 1552, and the *Callimachus* of 1555, printed at Venice, without name of editor—but, in all probability, on the authority just quoted, the edition of *Robertellus* also! The excessive rarity and intrinsic worth of both these books, and especially of the latter, are here sufficiently noticed. The latter, indeed, (once in the collection of the late Bishop of Ely, and now in that of the Duke of Devonshire) has been carefully consulted in the recent edition of *Callimachus* by Mr. Blomfield; and when we consider that the letter B (the signature of the correspondent who gives us the information just mentioned) is the first of that of Blomfield—and that the editor of this recent impression seems to have 'handled most dexterously' the very rare text of *Callimachus* of which we are speaking, it may possibly only require the simplicity of *Davus*, and not the sagacity of *Œdipus*, to prove that the aforesaid 'Correspondent,' and the Editor of the 'recent edition,' are one and the same person! Let me conclude this gossiping about solving unsphinx-like riddles, by submitting a device of one of the Sabii, which, if I remember rightly, was taken from a folio Greek volume of a portion of St. Chrysostom's works, belonging to Lord Spencer—but in such deplorable condition, from a submarine soaking, as to be scarcely tangible—much less readable. It appears at the end of the volume.



I have however seen a device, of *NICOLINO DI SABIO*, of a figure of *Charity*, with a child in its arms, and another at its back. To the best of my remembrance it was in a quarto volume of Commentaries upon some parts of the Works of Cicero in 1551: and rather elegantly executed. This may be also a 'legitimate' device, as well as the *Fox* just given; although of the latter I would wish to be understood as speaking hesitatingly.

family was a numerous one: yet their only legitimate and acknowledged device, as far as I have been able to discover, is a sort of cabbage or *Cauliflower*; the fruit of which, in imitation of that of the garden of Hesperides, appears to be guarded by a *Dragon*. You have here a faithfully-executed fac-simile of this extraordinary device.



I pass on now, necessarily in a rapid manner, to the notice of the celebrated GIOLITI;\* or rather to that of the

\* notice of the celebrated GIOLITI.] The 'notice' of the Gioliti family, given both above and below, is unluckily, but inevitably, superficial; as I find no mention whatever made of such family among those writers whom I expected would have gratified us with a brief memoir or so. I own myself an ardent enthusiast in these Gioliti publications; and, among them, of those which came from the press of GABRIEL. The name is spelt Giolito or JOLITO: in Latin, Iolitas. On second thoughts, I am not sure whether I have ever seen a volume which was executed by any other than Gabriel; yet the inscription given at the bottom of the third large specimen, above displayed by Lysander, evidently denotes a plurality in the Gioliti firm. The first of the above specimens is taken from the *Fiametta* of Bocconio, of 1542, 8vo.; printed by Gabriel: the second forms the

mere devices used by these truly tasteful printers: whose productions I entreat you to rank among the more desirable of those of their cotemporaries—especially when relating to *Italian Literature*. How often, Lisardo, have I caught you in extacies before the out-spread wing of the *Giolito-Eagle*—looking with dauntless gaze at the meridian Sun?!

LISARDO. 'Tis true; and I remember that both Belinda and Almansa have shared in these extacies. I am at least at liberty to confess the participation of them by the *latter* of these book-loving dames.

ALMANSA. Admit at any rate that these *Eagles* are much fitter objects of admiration than the *Cats*, or even the dragon-guarded *Cauliflower*, with which you have been pleased to recreate us. Not that I wish to withhold my reverence from *every* species of device used by skilful printers of former times! . .

LISARDO. This is the 'amende honorable,' my excellent Almansa. See, see, Lysander's brow is smooth again. You had sadly ruffled it in your oblique attack upon the device of the Sabii. . . Proceed, great Monarch of the Day—for

greater portion of a frontispiece of an edition of Petrarch of 1545, 4to.; of which such honourable mention has been made at vol. i. p. 288: and from which so beautiful a specimen of graphic decoration has, in the same place, been submitted to the reader's particular attention. Gabriel Giolito sometimes used the characters of BERNARDINUS STAGNINUS—a small, close, round, and legible gothic type—but capriciously distinguished by an obtrusive gothic *d*. The Decameron of Boccaccio, of 1542, small 12mo. is a specimen of this adaptation of the type of Stagninus. The colophon runs thus: '*Stampato in Venetia a spese di Gabriel Iolito di Ferratij da Trino di Monteferrato, &c. Characteribus domini Bernardini stagnini sibi accomodatis.*' Lord Spencer possesses a beautiful copy (from Mr. R. Triphook) of this scarce little volume, bound by C. Lewis in the most appropriate and successful manner. The libraries of our old collectors teemed with delightful *Giolitos*. That happy taste is about to revive, I trust, and to become permanent. Let the curious remember that a red morocco copy of Gabriel Giolito's edition of Boccaccio's Decameron, of 1546, 4to. produced 5*l*. 6*s*. even in Croft's time! See *Bibl. Crofta*. no. 3981.

to such an epithet your extraordinary exertions for the last three days richly entitle you ! . . And yet, can the reputation of Lysander acquire the least additional lustre from the eulogy of Lisardo ! ?

LYSANDER. ' Cease your funning.' I am flattery-proof, and relish not your ' honied words.' But for the Gioliti. To enumerate their publications, or even the most material of them, which adorned the annals of the Venetian press towards the middle of the sixteenth century, would be a task infinitely too weighty for the small portion of time allotted for the remainder of this day's discussion. So take, in the first place, the beautiful devices of GABRIEL GIOLITO ; perhaps the most distinguished of those who bore the name. I should premise that the family came from *Ferrara* ; as the bottom letter denotes, and as their colophons expressly testify.



The second of these, about to be submitted to you, is, I own, singularly beautiful, and perfectly worthy of throwing a lady of taste into extacies! It forms the central portion of a prettily-composed frontispiece.



In the third and last place (premising that there are several varieties of the first of the two preceding devices) contemplate the GIOLITO-BANNER, as it were: the device of the *Family of the Gioliti*. I must not, however, conclude this brief account without mentioning that Vasari has borne honourable testimony to the beauty of the wood-cuts introduced by our favourite Gabriel into his editions of the *Orlando Furioso*.

Farewell now to *Venice*! Farewell to her numerous and justly-popular typographical artists—*heroes* I should have said! . . .



APVD IOLITOS. M D LXXIX.

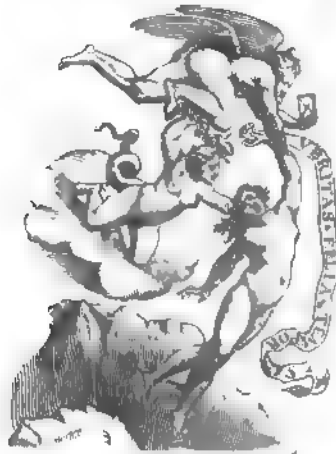
LORENZO. A moment, stay. Have you no other character of typographical eminence to notice? If I remember rightly, the port-folio with which you have so long amused us, contains some other elegantly-executed specimen of a

Venetian printer's device. Does not the name of MARCOLINI, TORRENTINO—\*

LYSANDER. 'Tis in vain to escape your sagacity. I will be honest, and confess that these wights, not excepting even TRAMEZZINO, were to have been purposely omitted by me . . For remember the GIUNTI . . and how can I tarry longer at *Venice*, when, even now, I must 'prick my courser's sides' lustily to enable me to pay a visit to *Florence*! . .

LISARDO. Not a word for *Rome*!?

LYSANDER. 'Go to,' my Lisardo: have you so soon forgotten the *Vatican Press* conducted by the younger Aldus? Hard is the fate of that man who shall essay to gratify the tastes of all. I will positively, therefore, only look cursorily over the few devices of Italian printers which remain, before I touch upon those of the Giunti. Take, then, the first that comes to hand. 'Tis MARCOLINI's;† but extremely elegant I admit—and oftentimes of larger dimensions.



THE DEVICE OF MARCOLINI.

\* TORRENTINO.] There are few printers who have enjoyed a greater reputation than Torrentino. His *Pandectæ Florentinae*, 1553, 2 vols. folio, is a mas-

Next follows the lovely Sibyl of TRAMEZZINO: perhaps among the most beautiful of the Sibylline devices—very common among the Venetian printers of this period.\*



THE DEVICE OF TRAMEZZINO.

ter-piece of typographical achievement: nor is it held in less estimation by the learned than by the curious. It is the original edition of Justinian's Pandeets; the MS. of which was discovered by the printer himself at Florence. Charles V. and Henry II. of France rewarded Torrentino with numerous privileges, in consequence of his acquirements and widely-extended reputation. All his books may with propriety take 'leading situations' upon the shelves of the tasteful collector.

† 'Tis Marcolini's.] Few devices are composed in a more graceful or attractive manner than the opposite one of Marcolini. Mr. Singer properly commends its 'elegance' in his account of that rare, interesting, and truly splendid folio volume, entitled '*Le Sorti di Francesco Marcolini da Forlì intitolate Giardino di Pensieri*,' 1540. The wood cuts in this volume are numerous, beautiful, and frequently of most admirable execution; as the fac-simile given by Mr. Singer (*Researches into the History of Playing Cards*, &c. 1816, 4to. p. 65) may in part justify. On the reverse of the title page is 'a spirited portrait' of Marcolini himself. The reprint of this work of 1550, is of inferior execution; and so is probably the anterior reprint of 1545. The opposite device more generally ap-

\* See over leaf.



I frankly own it would have given me a severe pang if I had overlooked the following truly elegant device of JEROM Scot; a descendant, if not the son, of the famous OCTAVIAN of that name,<sup>†</sup> and of whom such honourable mention was made yesterday. To view is to admire!



THE DEVICE OF JEROM SCOT.

pears in a larger form, but the composition is the same. It occurs, amongst other works, in the multifarious pieces of that 'odd genius Doni' (as Mr. Singer calls him) printed by Marcolini in 1550, 4to. There is however another device of Marcolini's, of the date of 1552, consisting of a naked woman, sitting upon a rock, about to be crowned: a satyr, upon his knees, is below her—and her right leg rests upon his lap. Jupiter is represented above. Bagford's Collection. Harl. MSS. 5971.

\* Sibylline devices—very common among the Venetian printers of this period.] Yet none of these 'Sibylline devices' have appeared to me to claim so much

We must conclude with the *Hooded Hawk* of **ENNEAS DE ALARIS**.<sup>\*</sup> No wonder that the pastime of hawking, so popular at this period, should have suggested the adoption of such a device—fit ornament for the crest of our well-beloved Bernardo !



THE DEVICE OF E. DE ALARIS.

attention, on the score of beauty, as do those of **TRAMEZZINO** ; for, elegant as the above may seem, (taken from an Italian version of *Arrian*, by **Pietro Lauro** of *Modena*, and printed by **Michel Tramezzino** in 1544, 8vo.) there is probably a still more comely dame, of the *Sibylline* species, in the *Il Cavalier Florin*, executed by the same printer in 1565, 8vo.

† **JEROM SCOT** . . . a descendant of the famous **OCTAVIAN** of that name.] When the passage at page 18-19 ante, respecting the beautiful device of **Jerom Scot**, was penned, I little imagined that I should have been so indiscreet, on the score of pecuniary prudence, as to suffer a fac-simile of it to be made ! However, on a second view, the lady appeared irresistible ; and I could not (with due gravity be it advanced) consider myself ‘ happy without her.’ The reader, I trust, participates in this felicity, or I should grudge the ‘ damages’ incurred. The **Scots** used also the device of a figure of *Fame*, with a flame in her right hand, and her right foot upon a globe : motto, ‘ *Famam extendere factis Est Virtutis opus* :’ very elegant—yet much inferior to the above. The ‘ *heirs*’ of **Jerom**, in 1583, if not earlier, used a very clumsy representation of the ‘ *Three Graces*’ for a device : See *Bagford’s Collection*. *Harl. MSS.* no. 5925.

\* hooded hawk of **ENNEAS DE ALARIS**.] The above appears in the ‘ *Palmerin d’Oliva*’ of 1565, 8vo. at *Venice*. The device of a *Hawk and Lion* adorns the ‘ *Romancero Generale, en Que se contienen todos los Romances que andan*

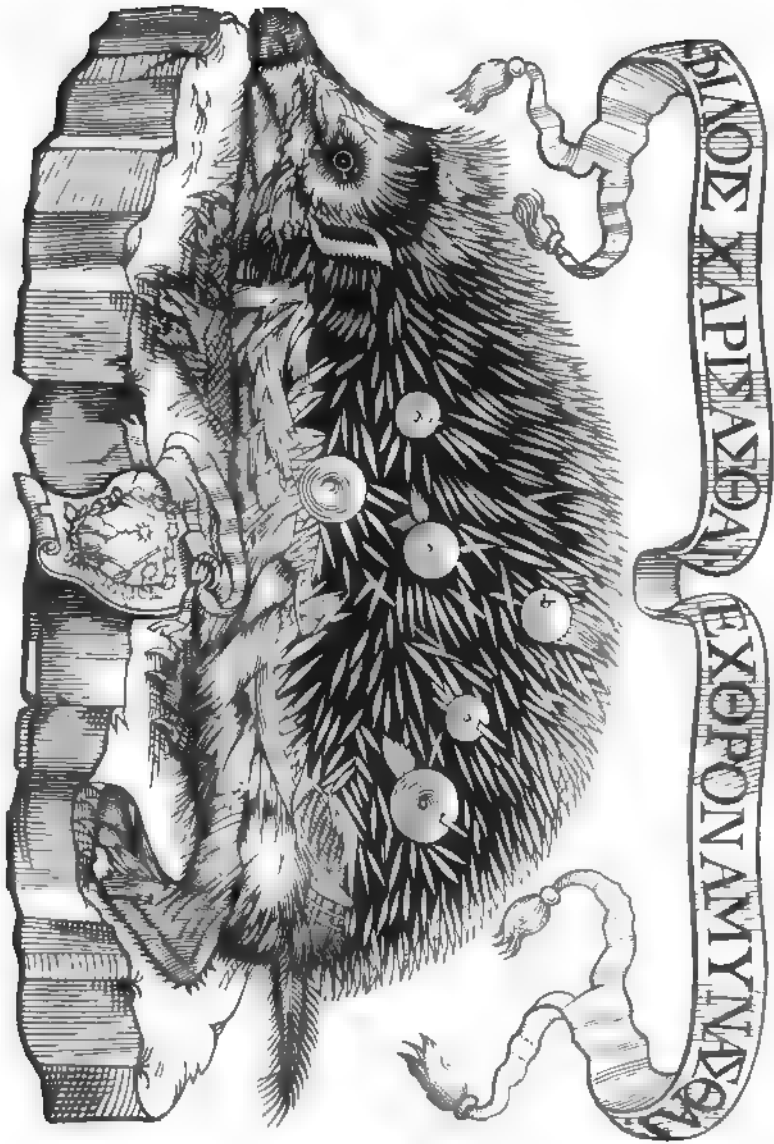
Of *Roman Printers*—perhaps unluckily for Lisardo—there happens to be only one device: of rather too late a period, I confess; but so whimsical and extraordinary that you cannot fail to be all amused with it. 'Tis the device of NICOLAUS ANGELUS.\* Beware of the 'quills' upon such a 'fretful porcupine!'

impressos, &c. 1604, 4to. (XIII Parts, pp. 499—with 7 leaves of table) *En Madrid, por Iuan de la Cuesta Vendese en casa de Francisco Lopez.* A fine copy of this rare book is in the Hafod Library. See too *Bibl. Stanleiana*, no. 320: which copy was sold for 63*l.* It was of the edition of 1602.

\* *the device of NICOLAUS ANGELUS.*] The opposite terrific looking animal forms the device in rather a common, and indifferently printed folio volume, entitled '*Raphaelis Fabretti, &c. De Columna Trajani Syntagma.*' *Romæ, ex officina Nicolai Angeli Tinassii MDCLXXXIII*,—once, however, as it should seem, a volume of no ordinary interest and rarity: for thus discourseth the renowned Mr. SAMUEL PEPYS, of bibliomaniacal celebrity, (see the *Bibliomania*, page 422) upon this said disquisition upon the Trajan Pillar. The letter is written to the famous John Evelyn, and bears date 'Easter-Monday, 1692.'

. . . . . Another piece of Restitucon I have allsoe to make you, but with some payne, for the imperfection wherewith I must doe it, after severall yeares laying out for meanes of doeing it better; which is your COLUMNA TRAJANA, which out of a desire of makeing the most use I could of, with greatest ease to my eyes, I tooke the liberty of putting it out (but unfortunately) to an unskillful hand, for the washing its Prints with some thin staine, in order to the abateing a little the too strong lustre of the Paper. In the execution whereof the former part of it has suffered such injury, that not knowing with what countenance to returne it you soe, I determined upon makeing you Amends by the first fayre Booke I could meete with all, putting this into my owne Livery as what I could well enough content myselfe with for my private use. But with soe ill successe, that notwithstanding all my industry, both at Auctions and otherwise, to furnish myselfe with a fayre one for you, I have not beene able to this day to lay my eye upon one, either Fayre or Foule, saveing one that I have very lately mett with at Scott's greatly imperfect, as wholly wanting the Historicall Explications referred to through the wholle by figures from the Plates; Sr Peter Lilly (whose booke it was) contenting himselfe with soe much of it, & noe more, as touched his Profession of a Painter, without that of a Scholler. Being thus therefore taught, how great a Jewell your Booke (even with damage) is, I thought it more religious to restore it to you now as it is, then leave you to expect it in the same Pickle 7 yeares hence from God knows who; resting in the meane upon your good Nature in accepting of soe ill a method of Payment of a Debt, that for my Life I know not how to discharge better.' . . . . .

. . . . . I would at this time allsoe restore yor. admirable Magazine



THE DEVICE OF NICOLAUS ANGELUS TIMASSIUS.

A more inviting subject is now about to excite our attention, and give a zest to our researches; and with such subject I must positively close the labours of this protracted day. You will immediately anticipate the fulfilment of my promise respecting some account of the GIUNTI, or JUNTA PRESS: which, indeed, next to that of the ALDINE, has been uniformly admitted as the most celebrated throughout Italy. Away, therefore—as the last frolic of the hurrying mode of this day's travelling—away, therefore, for *Florence!* Visit the native spot of LUCAS ANTONIUS JUNTA, the Father of the Press which bears his name: \* examine the

of *Tailles Douces*; but I have yet some gleanings to come in, which I would be glad to see the most of, and have your assistance in the disposing of the whole, before I part with my Sample, if you can spare it a little longer. And thus finishing my Mint and Cummin Scores, but leaving those of the most & most lasting consideration, to be paid when they can be fully valued, which is never to be done by mee, I am very seasonably stinted of Roome to say more but Adieu.'

I am indebted to Mr. Upcot, of the London Institution, for this curious morceau—(extracted from the original letters of Mr. S. Pepys, in the library of Lord Anson) connected with the porcupine of Nicolaus Angelus Tinassius. Fabretti's publication is now scarcely glanced at by modern antiquaries—and for very good reasons, I trow! Montfaucon has laid the foundation of a nobler school of antiquarian researches—connected with the country wherein that magnificent pillar stands.

\* LUCAS ANTONIUS JUNTA, *the father of the Press which bears his name.*] Maittaire, Baillet, Crevenna, and Bandini, each lend 'a helping hand' upon the occasion of the JUNTA BIOGRAPHY: but as the latter has devoted a pretty stout octavo volume to this subject, and more particularly to an account of the books printed at the Junta (or GIUNTI—'whichever sound may best delight the ear') Press, the task pointed out for myself is sufficiently obvious: namely, to give a mere biographical sketch of the branches of this family, and to subjoin—if the mood of inspiration possess me as I proceed—a list of the more popular and valuable works which have issued from the press of which we are now discoursing. Yet what a task is this assigned! What tough work cut out! While, therefore, the lover of smooth reading may choose to amble along upon the surface of the text, side by side with Lysander, and thus get rapidly to the end of this 'Sixth Day,' out of the 'Ten,' the more curious and thoroughly-bred bibliomaniacal reader will rather prefer being my companion in this voluminous note of bibliographical detail.

chief public libraries where the greater number of volumes from such press are deposited: 'sigh, and look, and sigh again,' over the lovely copies STRUCK OFF UPON VELLUM...

Patience, good-nature, and an unquenchable ardor, be the qualities of such companion! 'Voyons!'

To begin with the abovementioned 'Father of the Press;' and, first, of the family name itself. That name is variously spelt: GIUNTA, DE GIUNTA, or ZONTA: in Latin, the most familiar to our own ears, JUNTA. The family arms are thus designated by Clem. del Pace, in his '*Genealogies of Florentine Families*,' No. 239: 'Giunti: Giglio rosso in campo bianco, striscia verde a traverso, campo parte rosso, parte bianco. No. 304; Striscia verde in campo parte nero, e parte giallo.' Bordini, pt. i. p. 1, note. Lucas Antonius Junta, the first of that name who had any connection with a printing office, was descended of an ancient and respectable family that had formerly great concerns in the wool or cloth trade. They were of Florence, and not of Lyons—as the worthy Crevenna supposed; and Bordini, in his genealogical table incorporated in his work, assigns an early date to an ancestor of the name of LARO detta LAPINO GIUNTA, who was 'Ambassador at Rome on the 12th of November, 1350.' His note (1) bears him out in this date. In 1450, there seems to have been a confirmatory deed, drawn up by Americus Vespucius, a public notary of Florence, respecting their privileges as traders in wool: but Luc-Antonio gave a contrary direction to the employments of his ancestors, by becoming fascinated with the *punchon* and *matrix*. His family however spread out into various branches or avocations; among which FRANCIS JUNTA appears to have shone as a physician—and latterly (1789) the Junta were honoured with the rank of nobility. So that, thus far, the Giunti *Genealogical Tree* seems to have been 'laden with comely fruit.' Of Francis, who was born in 1522, and who was therefore, in all probability, son of Luc-Antonio, there is rather a characteristic portrait in the second part of the *Promptuarium Iconum* of Rovillius. Take a fac-simile of it here, gentle reader; as I know not of the existence of any other Junta-portrait—and should certainly have preferred the physiognomy of one of the printers.



**LISARDO.** You distract me. I am a stranger to such gems, and never even once dreamt of their existence! But proceed.

As Rovillius (p. 291) gives Francis—who was living when his work first appeared—a very good character, we may contemplate his bluff countenance with the greater satisfaction. To return to the typographical chief of the family. Luc-Antonio seems to have established a printing office at Venice about the year 1480-1, under the care of MATTEO CAPOCASA; (as Lysander above properly intimates) concerning whom Affo, in his *Tipografia Parmense*, 1790, 4to. p. xl, discourseth with becoming minuteness. The ‘Dialogo de la Seraphica Virgine Sancta Catharina da Siena,’ 1482, 4to. is the first book yet known to have been printed ‘at the entreaty and expense of Lucantonio Zonta Fiorentino.’ It was reprinted more than once, in the same press, during the xvth century. Maittaire, vol. i. p. 434, and Panzer, vol. iii. p. 184, no. 633, may be here consulted. It is remarkable that, in almost all the colophons reported by Bandini, Luc-Antonio appears to have only directed the publication and defrayed the expenses of the several works which bear his name in the imprints; and Crevenna, vol. vi. p. 146, is certainly wrong in making this observation as exclusively referable to Philip Junta. It is also a little singular that, in the numerous Giunti editions specified by Crevenna, scarcely any should have been the production of Luc-Antonio or of his heirs. Crevenna however was right in conjecturing Luc-Antonio to have been the brother, rather than the son, of Philip. Luke must have lived to a good old age; as his name appears in the colophon of an edition of Homer of 1537; while in that of an Italian Bible, of the subsequent year, we observe that it is put forth ‘by his heirs.’ The monument of that venerable printer appears in the Dominican church of St. John and St. Paul, at Venice; with the arms of his family, and the following inscription. See Bandini, pt. i. p. 16-17:

LVCAS ANTONIVS IVNIOR RELIGIOSIS HANC PIETATIS  
ARAM DICAVIT, CINERES, ET OSSA MAIORVM COLLEGIT,  
ET IN HVNC LOCVM TRANSTVLIT, ET MONVMENTVM HOC  
SIBI, ET POSTERIS EX PATERNIS TESTAMENTI TABVLIS  
CONSTRUXIT MDLXXI. CAL. MART.

The works which were published under the superintendence of Luc-Antonio Junta, are often distinguished for extreme splendor and skilfulness of execution: especially those relating to Church Rituals: see vol. i. p. 83-6. In general, these works are theological, or relating to law, or medicine, or philosophy. Sometimes, however, they are truly classical; as the Cicero of 1534 may triumphantly prove: and, occasionally, they exhibit an accurate text of an Italian author—witness the Decameron of 1527: of which, probably, a little onward.

PHILIP JUNTA, the brother of the preceding, (and more emphatically a Florentine printer, as he established his press at Florence) was born about the year 1450. The first fruits of his typographical labours were the *Greek Proverbs*

LYSANDER. I pity and forgive you. Well, then, let us begin with Luc-Antonio; the aforesaid founder of the press of which we are speaking. The publications, however, which bear his name in the imprint, appear to have

of Zenobius, of the date of 1497, 4to. Bandini calls him 'the Coryphæus of Printers.' His passion for Greek literature was hardly exceeded by that of the elder Aldus; and, as Bandini properly remarks, he began his career by using the same fount of Greek type as distinguished the celebrated Florentine Homer of 1488. Why that type was so quickly discarded, does not appear very evident or satisfactory. In 1516, Philip and his children were protected in the sale of their books by a diploma or privilege from Pope Leo X.: addressed '*Dilecti Filiis Philippo de Giuntis et eius Filiis Bibliopolis Florentinis.*' Indeed, Philip (as Bandini justly observes) amply merited all the encouragement which he received. His *Prefaces* are delightful testimonies of his ardor and good taste: in that prefixed to the edition of the *Orations of Cicero against Verres*, 1515, 8vo. (addressed to Thomas Pighinuccius) he seems to exult in the idea that his office had, for the last ten years, put forth the best authors in the Greek and Latin languages, with new types. But, like that of Aldus, the period of his useful labours was of short duration. His *Plutarch* of 1517, about which he had so long and so anxiously employed himself, was destined to be THE LAST WORK which he lived to put forth. 'Sed proh dolor! (exclaims Bandini) dum hæc, et alia plura moliretur incredibili litterarum damno Philippus e vivis ereptus est die XVI. Septembris MDXVII.'

BERNARD JUNTA succeeded to the business of his father; and, perhaps eclipsing him in the elegance and interest of his prefaces,\* he conducted it with undiminished reputation to the year 1551, when he died. Meanwhile a branch of the family, of the name of JAMES formerly FRANCIS, had established a printing office at Lyons; and I have seen books, bearing the *Lily Device*, from that same office, as late as the year 1590 or 1600; but they are held in comparatively little estimation. It seems however evident, from the testimony of Courad Gesner, that Lucas Antonius left behind a son of the name of THOMAS JUNTA; for 'to this distinguished typographer, and to the other heirs of the celebrated Lucas Antonius Junta, of happy memory,' does the said Conrad Gesner dedicate that division of his *Pandects* which relates to *Law*. A part of this epistolary dedication ('perhonorifica epistola,' as Bandini truly remarks) shall find a place

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\* 'Since (says Bandini) the more ancient editions of the JUNTA PRESS were published from MSS. and may therefore be exceedingly useful, from their accuracy, towards the formation of new editions—and since the prefatory epistles, with which they are accompanied, may be yet more useful in the illustration of the literature of that period, I have thought it worth while to give abridgements of them; striking out the redundant parts.' *Annal. Juntar.* pt. i. p. 30. Bandini expatiates upon this idea, or plan, with a sort of commendable exultation.



been executed at *Venice*; and rather 'at his costs and charges,' than from his personal superintendence. He probably himself continued at Florence for the greater part of

below.\* Indeed Thomas was the printer of the *Voyages of Ramusio*; and in the preface to the second volume of that work, of the edition of 1559, after bewailing the death of Ramusio, (which took place in 1557, in the 72nd year of his age) he tells us that 'four months had scarcely elapsed from that melancholy event, when the whole of his printing office WAS DESTROYED BY FIRE: hence the delay of the publication of that volume.' Bandini refers us to the notes of Apostolo Zeno upon the *Bibl. Ital. of Fontanini*, vol. ii. p. 275, and himself goes on to observe that 'notwithstanding this misfortune, the Junta Press was quickly afterwards put in motion; and from thence forward, to the year 1642, inclusively, did the heirs and descendants of the brave Thomas continue to produce an immense number of the noblest writers in the Greek, Latin and Italian languages.'

Bandini devotes by far the greater portion of the first part of his '*Iuntarum Typographiæ Annales*' to an account of the EDITORS who presided over the JUNTA PRESS; and he who shall find leisure to examine these pithy and interesting pages of philology, will have no reason to lament such devotion of his time. For the sake however of those, addicted to similar pursuits, I subjoin a list of the names of these 'doctissimi Editores:' premising, that it will be worth while to examine the book-repositories of Messrs. Payne, Priestly, Cuthell, and

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\* 'Præstantissimo apud Venetos typographo Thomæ Juntæ, et cæteris clarissimi felicitis memoriæ viri Lucæ Antonii Juntæ hæredibus, Conradus Gesnerus.' (Aug. 111. Calend. Zurich. 1548.)

'Dubitavi ego aliquandiu mecum, clarissima Juntarum familia, an tibi quoque partem hujus Operis aliquam dedicarem, an præterirem silentio. Nam gloria Officinæ tuæ multis et magnis voluminibus splendide magnificèque excusis comparata, in omni, puto, disciplinarum genere, ne te indictam et nullo meritæ laudis preconio affectam dimitterem, suadebat. Laudare verò, quos publicâsses libros, nec ullos interim, ubi Rhodus & saltus, quod aiunt, nominare (cùm perpaucorum nomina tenerem) ut ineptum quodammodo, ita instituto per alias in superioribus libris dedicationes observato parum conveniens videbatur. His & aliis cogitationibus dum animus distrahitur mihi dubius ἀλλοπρόσαλλος, vicit tandem hæc sententia: Officinæ vestræ utcunque per totam Italiam imò Europam, et ultra fortè, illustriori quàm ut laudibus ac testimoniis egeat alienis, quò clarior ipsa & magnificentior est, eò amplius ex gratitudinis quidem officio à studiosis Philosophiæ (quæ omnia bona studia complectitur) omnino deberi. Quis enim non præferat simpliciter absque longo per singula beneficia Catalogo gratum esse, quàm prorsus (quod silentium arguere videtur) ingratum? Scio PHILIPPAM JUNTAM Florentiæ olim præclaros in utraque linguâ non paucos libros prælis suis in exemplaria innumera transfudisse: deinde optimum patrem vestrum LUCAM ANTONIUM Jurisprudentiæ resque Medicæ probatissimos Authores Venetiis excudisse,' &c. See Gesneri *Libri Pandect.* fol. 329, and Maittaire's *Annal. Typog.* vol. iii. p. 250: followed by an excellent account of the labours of honest old Conrad himself! to which I ought to have referred in the *Bibliomania*, p. 39, &c.

the year, but 'his Office' was unquestionably established at Venice—and MATTEO CAPOCASA had the chief direction of it in the first years of its establishment. The earliest

Evans, for the said Bandini's *Epistolæ Clarorum Italarum et Germanorum ad P. V. script.* at Florence in 1758, 2 vols. 4to. Let such readers regale themselves, herein, with an account of PETRUS VICTORIUS, the editor of the Cicero of 1534, in especial. Proceed we now to the names of these 'most learned wights,' who, 'with spectacle on nose' pored over the 'dank' sheets as they issued from the 'tympan' and 'frisket' of the Juntæ press! The alphabetical order of Bandini is observed, with references to the pages wherein he discourseth of the merits of these 'Viri Centenarii':—for let us shew the courteousness of our classical education.

Adrianus Marcellus Virgilius	p. 38	Machiavellus Nicolaus	p. 108
Aldobrandus Carolus	- 46	Marcellus Christophorus	110
Alpherius Franciscus	- 48	Nicauder Ambrosius	- 111
Angelus Nicolaus Bucinensis	50	(an interesting article)	
Benivenius Antonius	- 55	Niphus Augustinus	- 118
————— Dominicus	- 58	Pandulphinus Innocentius	120
————— Hieronymus	- 61	————— Phil. Alexander	121
Bonaccursius Blasius	- 66	Philomathes Bernardus	122
Boninus Euphrosynus	- 67	Placidus Antonius	- 124
Candidus Petrus	- - 72	Riccardinus Benedictus	- 124
(a very interesting article)		Róbbia Lucas	- - 127
Corsius Ioannes	- 79	Romuleus Laurentius	- 129
Crescius Nicolaus	- 81	Scala Laurentius	- 131
Domenichi Ludovicus	- 83	Tuccius Marianus	- 131
Francinus Ant. Varchiensis	86	Victorius Petrus	- - 132
Gaddius Iohannes	- 91	(see above)	
(very interesting)		Vivianus Carolus	- 134
Ioannes Monachus	- 104	Zeffius Franciscus	- 136
Iocundus Veron	- - 105	(an interesting article)	
Luceius Veronensis	- 107		

Will it be said that such names produce not a sort of vehemence, or even inspiration, as it were, to open those volumes (whether filled for the greater part with the text of ancient classical writers, or containing exclusively original matter) to which they are prefixed? Will any collector, young or old—can any student or professor—express indifference to choice copies of first impressions wherein the editorial labours of such men are recorded? Forbid it, ye chief trainers of the youth of our country! Let no such heresy, or rather mildew, taint the air in which the embryo seeds of bibliomaniacal literature are so assiduously cultivated—at Shrewsbury, at Rugby, at Winchester, at Reading, at Eaton, at Harrow, at Westminster, and St. Paul's! Surely, the DAMPIERS and HEATHS

book in which the name of Luc-Antonio Junta appears, is of the date of 1482; and the latest, of 1537: so that you see the said Luc-Antonio must have been a comely old gentleman when he took his departure!

have not 'preached and practised in vain!?' Rather, let the *mastigophorising* spirit be exercised with all its energies, when volumes, of a description like those to which the preceding remarks refer, are found wantonly torn or barbarously destroyed! For it is not quite impossible, that, in the libraries attached to some of our old public schools, or minor colleges, a first *Lascaris*, or *Chalcondylas*, or *Chrysoloras*, or even *Lily*—clad in its pristine Grolier garb—yet reposeth beneath the unswept cobwebs of some three hundred years. It is just possible, I repeat, that this may not be mere romantic conjecture!

Possible also it is, that the reader may, by this time, begin to feel some 'compunctious visitings' for having so frequently looked with a cold eye, and untouched heart, upon FIRST JUNTA IMPRESSIONS—as they have glided along, like meteors, beneath the hurrying hammer of PERTINAX! If I were quite certain that a sincere and bitter repentance followed 'hard upon' such 'prick of conscience,' (to speak in the auncient language of the Hermit of Hampole) I might, from motives of particular compassion, or even general benevolence, prevent the repetition of these 'pricks,' by subjoining a list of the *VERÆ ET PRIMARIÆ EDITIONES IN OFFICINIS JUNTARUM IMPRESSÆ*. Does then the 'fit of inspiration'—anticipated in the earlier stage of this note—really now possess me? And must I, from feelings of pure benevolence or pure bibliomania, wade through this formidable list of 'the more popular and valuable works which have issued from the JUNTA PRESS?' 'Tis decreed: and I proceed to the execution of the task. One word only by way of 'proheme.' I have taken especial care to notice all the *VELLUM COPIES* recorded by Bandini; in order that nothing, in the way of virtuous temptation, may be omitted to induce the reader to become a Junta-partisan—and if the richly-garnished cabinet of *St. James's-Place*, of *Cleveland-Square*, of *Stratton-Street*, or of *Clapham*, or, to proceed northerly, *Hodnet*, should, chiefly in consequence of these Giunti memoranda, receive still additional treasures in the way of early Florentine publications—the author of them, like Cato's beloved son, or the conquerors of Trafalgar, may be said to have 'done his duty.'

#### BOOKS PRINTED BY THE GIUNTI.

*Anthologia*, Gr. 1519, 8vo. (Hered. P. Juntæ.) A perfect copy of this very rare book, which in all probability is a reprint of the Aldine edition of 1503, should contain 411 pages. There seems to be no preface; and in the page immediately following the title, we read 'Κεφάλαια τοῦ Α. τμήματος.' Bandini, pt. i. p. 144. Where lurk the vellum copies, or where lurks the only *VELLUM COPY*, of this precious publication? Will it ever find its way into the Aldine Cabinet at Spencer House—to greet there its Aldine precursor, clad in a *SIMILAR SUIT*? 'Veniet iste dies!'

PHILIP JUNTA, the brother of Luke, was born about the middle of the fifteenth century, and may with more strictness be designated as a genuine *Florentine printer*. The earliest production of his press is of the date of 1497, and

## BOOKS PRINTED BY THE GIUNTI.

*Apuleius*, &c. 1510, 1512, 8vo. (P. Junta.) 1522, 8vo. (Hered. ejud.) The various opuscula contained in this publication (for there are the works of other authors besides those of Apuleius) are specifically mentioned by Bandini; but it must be remarked that, although not noticed in the title-page, there will be found, at the end, a treatise entitled 'Cosmographia, siue de Mundo ad Faustinum.' The first edition contains, in the whole, 254 leaves, with the register and device. Immediately following the title-page is a prefatory epistle of Alexander Rossellus: partly given by Bandini. The second impression is stated upon the authority of the last Crevenna Catalogue, vol. iii. pt. ii. p. 121. The third edition has 274 leaves, with prefatory matter containing 6 leaves. Bernardus Philomathes was the editor of this latter edition. Consult Bandini, pt. ii. p. 250, 252, about two Italian versions of it in 1549.

*Aquilano, Opere*, 1516, 8vo. (P. di Giunta.) This edition, to be complete, should contain 215 leaves, besides 8 of prolegomena. Among the works are CLXV. Sonetti and CCCLXXIII. Strambotti. The editor was Bernard Junta. Bandini, pt. ii. p. 112.

*Aristidis Orationes*, Gr. 1517, folio, (P. de Junta.) EDITIO PRINCEPS. To be complete, this very elegantly printed book should contain 183 leaves. Consult the *Introd. to the Classics*, vol. i. p. 171.

*Aristophanes*, 1515, 8vo. Gr. *Sine Scholiis*.

———— 1525, 4to. Gr. *Cum Scholiis*.

———— 1540, 8vo. Gr. *Sine Scholiis*.

These are the various editions of Aristophanes printed at the JUNTA PRESS, and must be particularly specified; although they have been previously touched upon (*Introd. to the Classics*, vol. i. p. 174-5) in no very superficial manner. Their critical differences, or comparative intrinsic worth, is noticed in the pages just referred to; but let the first impression, with the 10th and 11th Comedies of the *Θεσμοφοριαζουσαι*, and *Λυσιστρα*, separately published in the same year, form the leading object of the collector's attention; as its rarity is considerable, and its text of no small importance. To be perfect, a copy should contain 246 leaves. The second edition has also its intrinsic value, and comprehends 373 leaves, exclusively of 8 of prolegomena. The third, perhaps the rarest of the three, occupies 248 leaves, but a preface appears to be wanting. Bandini describes the first and third editions as 'in large octavos;' and the second 'in large quarto.' These volumes are perhaps absolutely necessary for a careful and critical revision of the text of Aristophanes. Exist there copies UPON VELLUM?!

the latest, of 1517 : so that his career was scarcely much lengthened beyond that of the Elder Aldus. Philip was, in every respect, a printer of very considerable reputation : his turn was more *classical* than that of his elder brother,

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*Aristotelis Opera Quædam, Gr.* 1521, 4to. 1527, 4to. (hered. P. Junta.) The specific contents of each impression are detailed by Bandini. The first, which has the fewer opuscula, contains 151 leaves; and the editor was A. F. Varchiensis. It is a rare and estimable volume. The second impression was edited by Leonicus Thomæus, whose address to Bernard Junta is partly reprinted by Bandini: see his *Annal. Juntar. Typog.* pt. ii. p. 164, p. 213. A perfect copy contains 318 leaves. The last page has the Junta device. The latter impression appears to have some marginal wood-cut ornaments. It is a book well deserving a place in every critical collection.

*Aulus Gellius*, 1513, 8vo. (P. Junta.) We have here the first and only edition of Aulus Gellius from the press of the JUNTA. Bandini, pt. i. p. 47; pt. ii. p. 42-4, is sufficiently particular in his account of it; giving us the interesting ode of Alexius Lapaccinus in praise of its learned editor, Carolus Aldobrandus, whose dedicatory epistle to Lorenzo de' Medici, grandson of the celebrated character of that name, and addressed to the reader, precede the text. In the whole, there are 330 pages, with 16 pages of prolegomena. Bandini notices a copy UPON VELLUM in the Riccardi collection.

*Bembo Pietro, Gli Asolani*, 1505, 8vo. (P. Junta.) A preliminary epistle by Bembo, to the famous Lucretia Borgia, precedes the text. In the whole, 109 leaves.

*Biblia Sacra Latina*, 1553, 12mo. (L. A. Junta.) A neatly printed volume. In Bandini's own collection.

———— *Latina: cum Concordantiis, &c. una cum totius Biblie Compendiolo per rhythmos descripto, &c.* 1511, 4to. (L. A. Junta.)

———— *per Capellannum*, 1511, 4to. (L. A. Junta.)

With wood-cuts to almost every chapter. Copies were in the collection of the late Cardinal Lomenie de Brienne. A reprint of either the one or the other of these publications, with the wood-cuts, appeared in large octavo in 1519: a volume of equal interest and rarity.

———— *Vulgare Ital. de Mallermi*, 1490, folio, (L. A. Junta.) Reprinted in 1494—1507.

———— *in lingua Toscana per Brucioli*, 1532, folio, (L. A. Junta.) With numerous and elegant wood cuts. A rare and magnificent volume.

———— *in Lingua Fiorentina trad. per Marmochino*, 1538, folio, (per li ered. di L. A. J.) This is supposed to be the first publication by the heirs of L. A. Junta. A copy was in the Pinelli collection, (*Bibl. Pinell.* vol. iv. p. 3, no. 8) and there called 'assai rara.' It may be worth while to procure the subsequent edition of 1546, according to the authorities cited in Bandini, pt. i. p. 19.

and if he have not equalled him in the 'gorgeous apparel' of his publications, he has unquestionably excelled him in the erudition of their contents. I hope the British Museum

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**Boccaccio:** *Il Decamerone*, 1516, 4to.—'con grandissima diligentia emendato.'

The presses of Venice produced two celebrated editions of the Decameron of Boccaccio in the same year. One of them was by *Gregorio de Gregori*, of which 'a most beautiful copy, from Count Hoym's collection, having the initials painted with gold, in yellow morocco,' was sold at the sale of Colonel Stanley's library for 63*l*. A tremendous price!—when it is considered that it had cost its owner only 5*l*. 5*s*.; and that, as far as bibliography seems to help us, it is an edition of inferior rarity to the one of which we are about to make mention. The copy of De Gregori's edition in the Pinelli library produced but 2*l*. 6*s*., although called 'a very precious edition.' It was purchased by Molini. See Haym, vol. iii. p. 7: and Brunet, vol. i. p. 178-9.

The GIUNTA EDITION, which we are now to describe, has been long considered both a very rare and very curious performance. Each 'day,' or set of novels, has a wood-cut prefixed; and there is also a prefatory epistle of Boccaccio—'che (says Haym) il Dolce chiama sciocca invenzione, e impostura:' adding, however—'Per altro questa edizione ha il suo pregio.' From the same authority it appears that Giunta corrected the second novel of the 4th day, and the fifth novel of the 8th day, but in a very trifling and immaterial degree. *Bibl. Ital.* vol. iii. p. 7, no. 7. From Haym, we proceed to De Bure; but in the *Bibl. Instruct.* vol. iv. no. 3662-3-4, there is no specific detail of the arrangement of its contents, and it is only mentioned, summarily, in a brief description of the impression of Gregorio de Gregori, and of that of Agostino de Zani, 1518. From De Bure we make a short trip to Los-Rios; who, in his *Bibl. Instruct.* 1777, 8vo. p. 90, no. 288, is pleased to say, 'cette édition est une de celles qui sont très-rares. D'ailleurs elle a, avec les autres de son espèce, l'avantage d'avoir un supplément, qui contribue beaucoup à en relever le mérite et le prix.' This 'Supplément' (mentioned also by De Bure) is three additional Novels, which have the merit of not being the production of Boccaccio. The Crevenna copy of this Giunti impression was 'in the most perfect preservation:' see *Bibl. Crevenna.* vol. iv. p. 181, edit. 1775. It is there called 'large 8vo.' but Bandini properly describes it as 'small quarto.' The Pinelli copy of this uncommon edition was 'di maravigliosa bellezza, legato nobilmente alla Francese, colle carte dorate.' *Bibl. Pinell.* vol. v. p. 9, no. 3291. It was purchased at the sale of the Pinelli library by my friend Mr. R. Wilbraham for 3*l*. 10*s*. See Sale Catalogue, no. 4291. We now reach Bandini, who is copious and instructive; and who subjoins a long gossiping letter from Pellegrini upon the subject. He further tells us that the edition contains 329 pages, numbered only on the rectos of the leaves,

and the public libraries of Oxford and Cambridge contain a score or two of these *Philipine* treasures.

From Philip we proceed to his son BERNARD JUNTA;

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and that the preface and index of novels contain 8 additional pages. Neither the collections of Croft or Colonel Stanley contained it. A copy, it seems, was in the Roxburghe library (no. 6293) and purchased by Lord Spencer for 7*l*. Mr. Payne, at this moment, possesses the *Borromeo* copy of this desirable volume. It is large, clean, and perfect: in its ancient binding, with tooled gilt fore-edges. See Baudiui, pt. ii. 105. Mr. Heber also is the fortunate possessor of a copy.

*Boccuccio. Il Decamerone. 1527, 4to. (Hered. di P. di Giunta.)* Every collector must be aware that, from his very bibliographical infancy, he has been trained to estimate at a prodigious price the impression immediately under consideration. Bandini, pt. ii. p. 211, is lamentably deficient; thinking perhaps, with good old Crevenna, that 'l'histoire de cette célèbre édition, son extrême rareté, le grand cas qu'on en fait, et son prix exorbitant, sont des choses si connues et si constatées que ce seroit jeter le tems à en parler.' *Bibl. Crevenn.* vol. iv. p. 183. De Bure, however, is gloriously communicative; and pursues his comparison respecting the genuine and forged edition, in a manner so close and conclusive, that the roguery of the latter (by much, however, the prettier book in a typographical point of view) can scarcely fail of being detected. *Bibl. Instruct.* vol. iv. p. 58. I begin to suspect that even the 'legittima e sincera edizione' is not so rare as the old bibliographers were wont to consider it. Nearly a dozen copies of it (if I do not greatly err) have passed 'sub hasta' during the last dozen years, within the precincts of our metropolis; and almost all the leading collections contain it. A short time ago Mr. Payne possessed two copies of it. O rare Mr. Payne! Certainly it is not so scarce as either of the previous editions of 1516. I ought to speak perhaps under correction. I have seen the Roxburghe, Stanley, and Talleyrand copies; and the libraries of Mr. Hibbert, Mr. Heber, Mr. Grenville, Earl Spencer, and his Majesty each contain a copy. It is also at Luton, at White-Knights, and at Fonthill; but some of these may have been obtained from the libraries of Pinelli or Crevenna. The 'Stanley' copy produced, I think, the largest sum ever yet obtained for it—35*l*. 14*s*.; it had been successively in the libraries of the Duke de la Valliere and Lord Clanbrasil: and even the 'counterfeit,' (executed at Venice in 1729, under the direction of Consul Smith) produced 4*l*. 10*s*. at the sale of the same library. It was however 'splendidly bound in russia by Walther, with silk ends.' A complete copy of this edition contains 284 leaves of text, with 6 of a table. Bandini therefore is wrong in omitting the table. Brunet has not failed to enrich his notice of this desirable volume by men-

whose prefaces are considered by Bandini as yet more elegantly composed than those of his parent. The son died about the middle of the sixteenth century; and was suc-

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tioning the only known copy of it, upon LARGE PAPER, which is contained in the library of Count Melzi, at Milan; and Crevenna seems to revel in the description of the only known copy, UPON VELLUM, once in the Firmian collection: 'Les Giunti (says he) ont tiré de cette fameuse et rare édition un exemplaire SUR VELIN de très grandes marges. Cet exemplaire unique et très précieux se trouve dans la riche Bibliothèque de S. E. M. le Comte Firmian, Ministre Plenipotentiaire à Milan.' See *Bibl. Firmian.* vol. v. p. 165: as referred to also by Brunet. Of the copies upon paper, that of Mr. Heber was probably among the very choicest; as it was bound by DU SUREUIL. It was found however to be imperfect, and returned accordingly.

**Boccaccio.** *La Fiametta*, 1517, 8vo. (P. de Giunta.) The editor was Bernard Junta. In the whole, 111 leaves. Bandini notices a beautifully illuminated copy in the Riccardi collection. This impression was reprinted in 1524 and 1533, in 8vo.; but the latter (having 110 leaves) is only a re-impression of that of 1522. A copy however of the edition of 1533 produced 2*l.* 3*s.* at the sale of Colonel Stanley's Library. The first edition is with difficulty found. Mr. Grenville possesses a copy of the second.

**Boccaccio.** *Ameto*. 1521, 1529, 8vo. (Hered. P. de Giunta.) The first edition contains 94 pages; but the second should appear to possess 103 leaves. See Bandini, pt. ii. p. 164, 220. Mr. Heber possesses a copy of the first, and Mr. Grenville a copy of the second edition.

**Boethius**, *de Consolatione Philosophiæ*, 1507, 8vo. (P. Junta.) Contains 64 leaves. An uncommon book.

———— *Idem Opus: et de Scholastica Disciplina*, 1513, 1521, 8vo. The first edition contains 80 leaves: the second, by the heirs of P. Junta, contains the same number; and the same preliminary pieces, (by Nicholas Crescius,) as in the previous edition, are also in the present.

**Boiardo**; *Orlando Innamorato*, 1541, 4to. ('per li Ered. di L. A. Giunti.') A very fine copy of this first Junta edition, justly said 'to be very rare,' was purchased by Mr. Payne, for 9*l.* 9*s.* at the sale of Colonel Stanley's library. In the year 1783, at Croft's sale, it reached the sum of 1*l.* 5*s.* only. Copies are in the libraries of Mr. Grenville and Mr. Heber.

————, *et rifatto da Francesco Berni*, 1545, 4to. (per li Ered. di L. A. G.) Both the present and preceding editions are summarily noticed in the *Bibl. Smith*, p. LXV. 4to. 1755. See also the notes of Apostolo Zeno in the *Bibl. Ital. Fontanini*, vol. i. p. 258. This latter edition was sold for 4*l.* 4*s.* at the sale of Croft's books: see *Bibl. Crofts*, no. 2929.

**Cæsar C. I.** *Commentaria*, 1508, 1514, 1520, 8vo. (P. Junta.) The first edition



ceeded chiefly by THOMAS, who, with the other heirs of the elder brother, Luc-Antonio, kept up, if not a tremendous, at least a steady and well-directed fire from their typographical

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was put forth under the editorial care of Lucas Robia. It contains CCXXXVIII pages, exclusively of two pages of a preliminary epistle. The second edition owes its appearance to the diligence and accuracy of Ioannes Iocundus Veronensis; who, in his prefatory epistle to Julian de Medici, seems to expatiate upon the perils and perplexities of the undertaking: he having ransacked countless hordes of MSS. for the purest text.\* This impression, particularly described by Bandini, contains 286 leaves, exclusively of 16 of prolegomena, wood-cut plans, &c. and an alphabetical index by Marlianus. I have before noticed (*Introduction to the Classics*, vol. i. p. 226) the beautiful copy of this edition, UPON VELLUM, which enriches the Cracherode (from the Paris) Collection; and which had escaped the researches of Bandini. The third edition seems to be a mere paginary reprint of the second.

*Catherina da Siena*, 1482, 4to. (Lucas Antonius Junta.) The first book of the Junta Press; reprinted in 1483, 1494, &c. &c. See page 252 ante.

*Catullus, Tibullus, Propertius*. 1503, 8vo. (P. Junta.) This edition seems to be formed upon the Aldine; which, from the preface of the present, was published about five months before it. The editor was Benedictus Philologus, who dedicated it to a young man, of great promise, of the name of Bonacursius Pepius. The impression also contains the lives of the three poets written in Greek and Latin by Petrus Crinitus. It contains 152 leaves. I make no doubt of there being a copy or two UPON VELLUM—and of paramount beauty too! Mr. Heber possesses it upon paper.

*Cei Ciptadino. Francescho: Sonetti, Capituli, Canzone, Sertine, Stanze, et Strambotti par, &c.* 1503, 1514, 8vo. (P. Junta.) The first edition contains 62 leaves, exclusively of a preliminary epistle; as counted by Bandini from a copy in his own possession. Mr. Heber also possesses it. The second contains 58 leaves, with the same introductory epistle. Bandini notices a copy of this

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\* 'Ego quidem (says Iocundus) in eo multum elaboravi, conquisivi multa tota Gallia exemplaria, quæ in provincia quod multa eo semper ex Italia translata sunt, atque ea minus prædæ exposita, ac bellis fuerant, multo incorruptiora volumina cuiusque generis reperiuntur, contuli omnia, diligenter excussi, neque meo tantum iudicio contentus fui, sed quum multa undique colligissem, eruditos plures demum Venetiis convocavi, eorumque ingeniis omnia subieci iudicanda, neque quidquam non perpensum; ex quo effectum est, ut pauca admodum restent, quæ in suum nitorem restituta non sint, sed eas fortasse aliquis aliquando maculas deterget, nobis id satis sit egisse, ut perpaucae omnino reliquæ sint.' A little before, Iocundus speaks, positively enough, of the text of this impression being much more correct than any which had preceded it. Bandini, pt. i. p. 105; pt. ii. p. 26, 63.

batteries till nearly the close of the sixteenth century. This, I admit, is but a brief and unsatisfactory account of the truly distinguished family, to whom, as the concluding part

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second edition 'UPON VELLUM, with the initials illuminated' in the Riccardi library: pt. ii. p. 9, 72.

*Chrysoloras*: see 'Enchiridium Grammatices.'

*Cicero. Opera Omnia*, 1534-7, folio, 4 vols. (L. A. Junta.) The editor was Victorius. See p. 255, ante; and examine *Introd. to the Classics*, vol. i. p. 254. These magnificent volumes seem to have much fallen, of late, from their 'high estate.' They are however noble specimens of editorial skill as well as typographical beauty. The only known copy of this edition upon LARGE PAPER is in the library at Osterley.

———. *Rhetor. Vet. et Nov.* 1508, 1515, 8vo. (P. Junta.) The prefatory address to the first edition is by Laurentius Romuleus to Franciscus Cattaneus. In the whole, 148 leaves. The second edition contains 136 leaves, exclusively of 11 leaves of Prolegomena 'worthy of being known.' The dedication is by Nicolaus Angelius to Philip Strozzi; and is given at length by Bandini, pt. ii. p. 77. It holds out abundance of encouragement to possess the edition.

———. *De Oratore: De Claris Oratoribus: Orator: Topica: Oratorie Partitiones: De Opt. Gen. Orator.* 1514, 1526, 8vo. (P. Junta.) The first edition contains 249 leaves of text, exclusively of 6 of an 'Index Rerum,' and 4 of an 'Index Nominum.' The second impression (by the heirs of Philip Junta) also contains 249 leaves, exclusively of the 10 leaves of Indexes, and one of an introductory Epistle. This introductory epistle, by Lucas Robia, (which is pleasant enough) is given by Bandini. It occurs also in the first edition.

———. *Orationes*, 1515, 8vo. (P. Junta.) The editor was Nicolaus Angelius. His prefatory address to Latinus Benassains is reprinted by Bandini: pt. ii. p. 83. It is worth perusal; as it informs us of the pains which both Benassains and Junta took in presenting the public with a well-edited and well-printed volume. The printer is called 'vir imprimendis libris eximia sedulitate et cura.' 'Many ancient and valuable ms.' are said to have been collated; 'and the book comes before the public with every advantage that new types and careful printing can give it.' After this dedicatory epistle, we observe an Index of the Orations, xxix in number. These are stated by Bandini. The title, dedicatory epistle, and index, occupy the first 7 leaves: then a blank leaf. The text contains 453 leaves. Bandini notices a copy in the Lena collection, 'UPON THE WHITEST VELLUM.' Happy Lena! A reprint of this valuable volume, in 1519, 8vo. is noticed in rather a suspicious manner by Harwood, edit. 1790.

———. *Orationes Verrinae*, 1515, 8vo. (P. Junta.) Mention of this edition

of my exertions in this Decameronic warfare, I have been anxious to direct your attention. Be yours, my friends, the profit and boast of a careful and particular enquiry into

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has been before slightly made. The address of the printer to Pighinuccius is animated and interesting. In the whole, 216 leaves. If a portrait of Pighinuccius be in existence, it must represent an object of no mean beauty: his intellect, also, if the printer have not used 'glosing words,' appears to have been of equal beauty with his person. Consult Bandini, pt. ii. p. 75.

*Cicero. Orationes Philippicae*, 1515, 8vo. (P. Junta.) An address by the son, Bernard Junta, to Antonius Nerlius, precedes the text. This address is both 'pithy and pleasant.' In the whole, 108 leaves.

—— *Epistolæ ad Atticum*, 1514, 8vo. (P. Junta.) An elegant, architectural border encircles the frontispiece. The text contains 335 leaves; preceded by 12 of prolegomena.

—— *Epistolæ Familiares*, 1510, 1526, 8vo. (P. Junta.) The first impression is noticed by Bandini upon the authority of Maittaire's Index, pt. i. p. 286. The second, printed 'by the heirs of P. Junta,' contains 256 leaves.

—— *Tusculanae Quaestiones*, 1508, 1514, 8vo. (P. Junta.) The address by Lucas Robia to Benivenius precedes the text of the author, which latter contains 97 leaves. The work is dedicated to Benivenius, in order that he may be solaced, during his severe infirmities, by the perusal of it: 'Verum quia aliter (says Robia) non possum tuis mederi languoribus, adversusque rebus subvenire, meo tuoque solatio hoc vere totius Philosophiæ panareton tibi nuncupatim dico, non quod dubitem te fortiter dolores non ferre, sed ut fortius feras.' The second edition appears to be only a reprint of it. Bandini refers to the Italian edition of Harwood, 1780, p. 188; and to the Pinelli Catalogue, vol. i. p. 249. A third edition appeared in 1532, 8vo. containing 103 leaves. The device (no. 3) and an 'Index Rerum' should be found in this third impression, which has the usual architectural frontispiece.

—— *De Natura Deorum, &c.* 1516, 8vo. (P. Junta.) The ten different pieces, of which this edition is composed, are specified by Bandini. The editor was Nicolaus Bucinensis. In the whole, 351 leaves. At the end is a privilege of Pope Leo X. and an 'Index Rerum Memorabilium' which, collectively, occupy 10 pages. The address of Bucinensis to Cardinal Divitius is reprinted by Bandini, pt. ii. p. 109, 110.

—— *De Officiis, &c.* 1508, 1513, 1517, 8vo. (P. Junta.) The first edition is given upon the authority of the Pinelli Catalogue, vol. i. p. 253. The second (containing the *De Amicitia*, *De Senectute*, *De Paradoxis*, *De Somnio Scipionis*) appeared under the editorial care of Robia, whose preliminary epistle, on the reverse of the title page, is given by Bandini. In the whole, 116 leaves, with 2 of a preface. The edition of 1517 has 157 of text, and 4 of prefatory matter.

the more important labours of their press; and be persuaded that, when you consider the celebrity of those authors and editors who conducted the operations of the

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The editor was the celebrated I. B. Egnatius—who added the *Παράδοξα Θεοδώρου περί γήρας ἑρμηνεία*. and *Ὀνειρος Σκιπίωνος*.

*Claudius, Opera*, 1519, 8vo. (Hered. P. Junta.) The editor was A. F. Varchiensis. In the whole, 175 leaves. The dedicatory address is rather interesting, and promises much for the accuracy of the text of the poet. Bandini, pt. ii. p. 143. Mr. Heber possesses a copy of it.

*Dante Commedia di—con uno Dialogo circa el sito, forma, et misure dello Inferno*, 1506, 8vo. (P. Junta.) In the whole, 312 leaves: with an ode to Dante by Benivenius, as well as the ‘Dialogue,’ by Manetti. There is a small woodcut of Dante, walking in a wood, and met by three wild beasts. This occurs at the table. Some Sonetti e Canzoni of Dante occur in the edition of 1527, see below ‘Sonetti,’ &c. Mr. Grenville and Mr. Heber possess each a copy of the very rare edition of 1503.

*Demetrius Phalereus. Gr.* 1552, 8vo. Apud Juntas. There are 6 leaves, including the title-page, of introductory manner. The text contains 96 numbered leaves: then one leaf of ‘Lapsus Operarum.’ The device, both at beginning and end, of a snake casting its slough, very rare. A copy is in the Bodleian library.

*Dionysius. Opuscula. Gr.* 1516, 8vo. The contents are thus specifically noticed by Bandini: ‘De Ecclesiastica Hierarchia: De Divinis Nominibus: De Pontificali Dignitate: De Mystica Theologia: Epistolæ: Martyrium Scti Dionysii.’ In the whole, 190 leaves. Some Greek fragments are subjoined at the end, from Methodius, or, as others say, Metrodorus. The privilege of Leo X at the beginning of the volume, is dated Feb. 15, 1516.

*Eclogæ Vergilii, Calphurnii, &c.* 1504, 8vo. (P. Junta.) Contains 159 counted leaves. The eclogues of *Nemesianus*, *Petrarch*, *Boccaccio*, *Mantuanus*, and *Pomponius Gauricus*, are also incorporated in this impression. The dedicatory epistle to John Baptista Basius, by Benedictus Philologus (as given by Bandini, pt. ii. p. 11) is exceedingly interesting. Mr. Heber has a copy of this uncommon book.

*Enchiridium Grammatices. Gr.* 1514, 8vo. (P. Junta.) This rare and estimable volume contains the *Erotemata* of *Chrysoloras*, with excerpts from *Chalcondylas*, *Theodorus*, *Herodian*, *Cato*, and others. The imprint shews the importance which Philip Junta attached to the impression. In the whole, 288 leaves ‘counted over:’ the device, no. 3. It was reprinted in the ensuing year, 1516; which edition Fabricius and Maittaire have erroneously called the first. This latter contains 285 leaves. Consult Bandini, pt. ii. p. 54, 108. Mr. Grenville and Mr. Heber each possess a copy of it. In 1540 Benedict

same press, your time and your enquiries will not have been devoted to an unworthy purpose. For myself, I am free to admit that it is rather a reproach to a few of

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- (qu. Bernard?) Junta reprinted the greater portion of the contents of these volumes, without the preface, which edition contains 288 leaves. The device of the printer accompanies the first and last pages. Bandini. pt. ii. p. 233.
- Euripides. Scholia in Sept. Trag. Gr.* 1534, 8vo. (L. H. Junta.) First edition of the Scholia upon the first Seven Tragedies. Four introductory leaves, including title-page; not numbered. Then 293 leaves, numbered. The imprint on the 294th leaf, not numbered. See the note \* in the *Introd. to the Classics*, vol. i. p. 329. A copy is in the Bodleian library; and a second and third are in the collections of Mr. Heber and Mr. Grenville.
- Eutropius, Herodian, Aurelius Victor, &c.* 1517, 8vo. (P. Junta.) Herodian comes first and occupies 90 leaves; the remaining authors fill the 127 remaining leaves. There is also a preface of four leaves. A diploma of Leo X. and Politian's preface to Herodian, translated by him into Greek, &c. are also incorporated. The editor was A. F. Varchiensis. A fine copy of this only impression of Eutropius from the Junta Press should not be hastily 'forgone' by the eager collector of ancient classical literature.
- Gauricus Pomponius. de Sculptura, &c.* 1504, 8vo. (P. Junta.) A very curious and uncommon book; treating also upon Perspective, Symmetry, Physiognomy, Chemistry, Colouring, &c. A part of the preface—written by Antonius Placidus to Lorenzo Strozzi is interesting enough. The young Strozzi, with a well-furnished purse, had just completed the structure of his palace—'Nam quid, rogo, (says the editor) potuit fieri convenientius, quam elegantissimus libellus Iuveni dicaretur elegantissimo, quam nova ars, ipsis addita liberalibus octava, novam adiret domum, et quæ quasi octavum haberetur in mundo miraculum, decoratam statuis, decoratam et picturis? Tu igitur munus hoc nostrum patrocínio tuo complectere, et quod te facturum scio, ne de tuis, ne de Philippi fratris tui optimarum litterarum studiosissimi manibus umquam temere cadat; nam præterquam quod hæc sæpius legendo, latinam linguam, quod ego in me expertus sum, efficietis exornatiorem, et vestram pulcritudinem relegetis, & vehementius multo vestri Palatii ornamenta diligetis. Vale.' The edition contains 46 leaves; and a copy is in the Magliabecchi collection. There are also the Eclogues of Gauricus, as in the previous edition.
- Gram. Theodori Gram. Introd. Lib. IV. Gr.* 1515, 8vo. (P. Junta.) In the whole, 213 leaves. The editor was Euphrosynus Boninus. A rare book; according to Crevenna in his own Catalogue, vol. iii. p. 13. See also Maittaire, vol. ii. p. 274, note (d.) Mr. Grenville and Mr. Heber each possess a copy of it. It was reprinted in 1526, with other grammatical opuscula, including the Enchiridion of Hephæstion, by the heirs of Bernard Junta; of which latter

our principal collectors that the name of GIUNTA has been held by them in such comparatively general neglect: for if the ALDUSES and ELSEVIUS are ranked among the chief

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(containing 284 leaves) a particular description is given by Bandini, pt. ii. p. 203, on the authority of Signor Lacchesini. The *Enchiridion* of Hephæstion was separately published in 6vo. containing 59 leaves.

*Gualberto Giovanni, Vita di*, 1510, 4to. (L. A. Junta.) Bandini mentions a copy of it UPON VELLUM in his own collection; to which is subjoined a summary of the Rules of the Vallombrosal Order, &c. in 20 pages, with the date of Sept. 10, 1510. Of Gualberto, see vol. i. p. 76, &c.

*Hermogenis Rhetorica*, Gr. 1515, 8vo. (B. Junta.) With 'Aphthonii\* *Sophista Præjudicia*.' The address of the printer to Laurentius Beneventas is on the reverse of the title-page. On a ii, the text of Aphthonius begins, concluding on the recto of c viii. The text of Hermogenes occupies the remaining part of the volume, as far as C viij, (second set of signatures) having the device, no. 3, on the reverse of the same leaf. All the signatures are in eight; and after s, comes &c. The richly stored libraries of Mr. Grenville and Mr. Heber each contains a copy of it.

*Hesiodus. Opera*, &c. Gr. 1515, 8vo. (P. Junta.) 1540, (B. Junta.) Without the Scholia; but containing the golden verses of Pythagoras and the moral institutes of Cato, &c. See the *Introductio* to the *Classics*, vol. I. p. 370, where the warmest recommendation, on the authorities of Fabricius and Clement, is given in favour of the first of these editions. It is indeed not less valuable than rare; and fortunate may that classical collector consider himself who possesses a copy of it at once ample and uncolled. The editor was Euphrosynus Boninus, who dedicates it to Jacobus Diacetus, 'the best of friends.' It should contain 85 leaves. The second edition (of which Mr. Grenville and Mr. Heber possess copies) has only a Latin title, but the contents of the work are wholly in Greek; and it contains, in addition, *Mæneus*, *Orpheus*, and *Phacylides*. It is without preface, and has 148 leaves—according to Bandini—(pt. ii. p. 73-234) which are not numbered. Both editions are consequently requisite to the curious collector.

*Hesychius. Lexicon*, 1520, Gr. folio. The Greek title, in 3 lines, is over the large device, as at page 272, post. On sign. a ii, is the address of A. F. Varchionia. On a iii the text begins, and runs to 155 numbered leaves. On the reverse of fol. 155 is the device, as before; and the date as above. In the Bodleian library, and Mr. Heber's collection.

*Homerus. Opera Omnia*, Gr. 1519, 8vo. (Hered. P. Junta.) The first volume, containing the *Iliad*, comprises 294 leaves of text, 2 of a prefatory epistle,

\* Incorrectly printed Anonius, &c.

treasures of a well-selected library, I see no reason why the GIUNTI tomes should be considered in a less favourable point of view. Indeed, on many points, I should give them a decided preference.

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and 64 of supplementary matter. The second volume contains, in the whole, 280 leaves. According to the authorities quoted in the *Introd. to the Classics*, vol. i. p. 390, this publication should seem to be a mere reprint of the second Aldine edition. It is a very scarce impression; and I make no doubt of there being at least one copy UPON VELLUM! See Bandini, pt. ii. p. 140-2.

*Horatius*. 1503, 1514, 1519, 8vo. (P. Junta.) 'These editions of Horace (says the learned and competent Mitscherlich) may be numbered among the more accurate and excellent ones of the poet. They are too much neglected by editors; although, when investigated, they will be found to contain matter well deserving attention.' *Introd. to the Classics*, vol. i. p. 405. The first impression (as indeed have all the subsequent ones) contains an illustration of the several (nineteen) metres of Horace, from the critical pen of Diomedes. The last edition is by Bernard Junta, and there are copies of it which contain different devices, both at the beginning and end; and have certain other, immaterial, typographical differences—noticed by Bandini, pt. ii. p. 149. The second and third editions have also wood-cut frontispieces. The first edition contains 153, (of the second, Bandini's copy was imperfect at the end) and the third, 176 leaves. Mr. Heber possesses a copy of the third. I make no doubt of there being some very few copies of each UPON VELLUM.

*Julius Pollux. Vocabularium, Gr.* 1520, folio, (B. Junta.) A perfect copy should contain 342 leaves, exclusively of 4 of prolegomena. The impression is dedicated by A. F. Varchiensis to our famous Thomas Linacre. See Bandini, pt. ii. p. 159. Mr. Heber possesses a copy of it.

*Justinus, cum Floro*. 1510, 1522, 1525, 8vo. (The two latter by the heirs of P. Junta.) The first impression contains ccciii leaves exclusively of 11 of prolegomena. Bandini observes that the elder Crevenna (*Bibl. Creven.* vol. v. p. 44, edit. 1775) makes mention of an edition of Justin, of the date of 1510, without indication of place or name of printer, which contains the lily device of the Junta; but, adds the former, I never found this mark in any volume before the Aulus Gellius of 1513.' Is not this questionable? The second edition is noticed on the authority of the same Crevenna Catalogue. The third has 268 leaves, besides 16 of a preface and index. Each of the two latter contains also Velleius Paterculus; but the third is a mere copy of the second—of which Crevenna tells us (*ibid.*) 'Grævius en faisoit grand cas.'

*Juvenalis et Persius*. 1507, 1513, 8vo. (P. Junta.) 1519, 8vo. (Hered. P. Junta.) Ruperti regrets that no one has critically examined the first of these editions, which is so scarce as to have escaped Bandini. See the *Introd. to the Classics*,

LORENZO. Have you not forgotten to notice the *Devices*?

LYSANDER. True, and I thank you for the suggestion. These devices are easily dispatched. The oldest of them, I think, is the simple *fleur-de-lis*, thus—or often larger: and generally in red.



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vol. ii. p. 26. I am unable to mention either the editor or the arrangement of the contents of the volume. Let the curious look sharply after it. The editor of the second edition (and perhaps of the third) was Marianus Tuccius, whose dedicatory epistle to A. F. Albisius precedes the text—which contains, according to Bandini, 80 leaves. The third edition has the same number of leaves, with an address of 'the Poet to the Reader.' See Bandini, pt. ii. p. 48, p. 138. Mr. Grenville possesses a copy of the second, and Mr. Heber one of the third edition.

*Lactantius*. 1513, 8vo. (P. Junta.) There are 303 leaves of text, preceded by 8 of prolegomena. The Riccardi collection possesses a copy upon vellum. The editor was Tuccius. In the same year the '*Apologeticus adversus Gentem*' of Lactantius was published separately, containing 47 leaves without preface. The '*Divinar. Institut. libr. vii.*' form the chief contents.

*Livius*. 1522. 8vo. 3 vols. (Hered. P. Junta.) The first, containing the first Decad, has 339 leaves, exclusively of 8 of prolegomena, and an ample index of 67 leaves at the end. The second, containing the third Decad, has 321 leaves, exclusively of 8 of 'an epitome,' and an index of 48 leaves. The third volume, having the fourth Decad, contains 276 leaves, with 43 of an index, and 6 of an epitome. The editor was N. A. Bucinensis. Five Books of the *Fifth Decad* were first printed in 1532, 8vo. containing 133 leaves. Bandini, pt. ii. p. 227, is worth consulting.

*Lucretius*. 1512, 8vo. (P. Junta.) The editor was the celebrated Petrus Candidus, who exerted all his abilities to render justice to the text of this



Of the two which follow, I am unable to state with accuracy their chronological precedence: and shall therefore just take them as they are. It must however be observed that

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distinguished poet. As far as I am able to discover, the present is the only impression of Lucretius which appeared from the Junta printing-office. It will be esteemed accordingly; especially if (as I have no doubt of the existence of such a treasure) the copy happen to be 'UPON CHOICE VELLUM.' The text of the poet comprehends cxxv leaves, which are preceded by viii leaves of prolegomena, and various readings, with xii leaves of annotations by the editor. The impression is dedicated by Candidus to Thomas Sotherinus. Mr. Heber possesses a copy of it.

*Macrobius*. 1515, 8vo. (P. Junta.) This impression, the only one of Macrobius from the Junta press, comprehends 278 leaves of text and 12 of prolegomena. The editor was the indefatigable Nicolaus Angelus Bucinensis, who dedicated it to I. Salviatus. See Bandini, pt. ii. p. 89.

*Missale—per Petrum Arrivabene*, 1497, 4to. L. A. Junta. Bandini, pt. i. p. 7.

——— *Vallombrosale*, 1505, folio, L. A. Junta. Unknown to Bandini. Consult vol. i. p. 83-5, for a particular account of this very rare and magnificent publication.

——— *Romanum*, 1516, folio, (L. A. Junta.) A magnificent volume.

——— 1540, 4to. (Hered. L. A. Junt.) Adorned with a great number of wood-cuts of Saints, &c.

*Officium B. V. M. Sec. Usm. Rom.* 1496, 12mo. 1501, 8vo. (L. A. Junta.) The printer of the first edition appears to have been a relation of the *De Spira*—('Ioannes Emericus de Spira.') Bandini notices a copy of it UPON VELLUM in the library of Aloysius Baronus; pt. ii. p. 268. Of the second edition he also notices a beautiful copy, UPON VELLUM, with the wood-cut borders illuminated.

*Oppianus. De Natura seu Venatione Piscium. Gr.* 1515, 8vo. (P. Junta.) EDITIO PRINCEPS of the treatise upon Fishes. The classical reader has before (*Introd. to the Classics*, vol. ii. p. 98) had an intimation of the extreme rarity and value of this impression; and will not fail, in consequence, to seize every opportunity of making himself master of such a treasure. The editor was Bernard Junta, the son of the printer, who dedicates the volume to 'the most learned Marcus Musurus.' There are no numerals; but according to Bandini, (pt. ii. 83) the impression contains from *a* to *h*, inclusively, in eights. A copy is in the Bodleian library, and another is in the Corsini collection at Rome.

*Orpheus et Proclus*. 1500, 4to. (P. Junta.) EDITIO PRINCEPS. This very scarce and precious volume is fully described in the *Bibl. Spenceriana*, vol. ii. p. 188. Consult also the *Introd. to the Classics*, vol. i. p. 101. A fine copy is in the Bodleian library. Mr. Grenville also possesses it. A second edition,

the preceding belongs rather to LUC-ANTONIO GIUNTA, and that the following was used by his brother PHILIP.



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with *Mineus* and the *Entvuchomymachia* of Homer, appeared in 1519, 8vo. Gr. having 104 pages. A copy of this second edition is in the library of Mr. Heber.

*Ovidio—Metamorphos. Vulgar. Ital.* 1497, folio, (L. A. Junta,) First published

The most imposing of the *Junta Devices* is the following; generally introduced at the end of their folios—not however but that there may be more than one variety even of this stately composition.



There is yet a different, and much rarer device, used by the Giunti family; and that is (in the *Demetrius Phalereus*, as I remember) of a *Snake rising among lilies*, having cast

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by him in Latin in 1489; and afterwards in Latin in 1522, 8vo. by the heirs of P. Junta—having 208 leaves, exclusively of 40 of prolegomena and index. The copious prefatory epistle of C. V. Collensis is almost entirely given by Bandini, pt. ii. p. 180.

*Petrarcha. Le Cose Volgari.* 1504, 1510, 8vo. (P. Junta.) On the back of the title page of the first edition, we read ‘Sonetti & Canzoni di Messer Francesco Petrarca in Vita di Madonna Laura.’ This impression contains 185 leaves. The editor was Franciscus Alpherius, the last of the family of that name. Consult Bandini, pt. i. p. 10, 11, &c. It is a volume of equal interest and rarity. The second edition, which has no numerals, contains, according ‘to the counting’ of Bandini, 181 leaves, and is printed in the italic letter. There was a reprint in 1515, containing 193 numbered leaves of text, and 7 of an index of the Sonnets. Of this edition Mr. Heber possesses a damaged and imperfect (but by no means undesirable) copy UPON VELLUM; in fine old ornamented binding. A fourth edition appeared in 1522, 8vo. under the editorship of Bernard Junta. The title-page has, simply, the words ‘IL PETRARCA,’ within an architectural border; and to each ‘Triumph’ a wood-cut is prefixed. The text of the poet is comprised in 180 leaves. An alphabetical index of the beginning of each Sonnet, &c. excerpts from the ancient Italian poets, notices of errata, &c.—in 24 pages—conclude the impression; which is both rare and estimable. See Bandini, pt. ii. p. 175.

*Philostratus et Callistratus, &c. Gr.* 1517, folio, (P. Junta.) A very desirable edition, and by no means of common occurrence. In the whole, 54 leaves. The editor was Bernard Junta. Mr. Grenville possesses an edition of 1536, 8vo.

*Plautus*, 1514, 8vo. (P. Junta.) 1522, 8vo. (Hered. P. Juntae.) This edition is dedicated to Lorenzo de Medici (the grand-son) by N. A. Bucinensis, whose prefatory address is given almost entire (in nearly 5 pages) by Bandini. It is in a large octavo form; and the GROLIER copy of the first edition, in his Majesty’s library, UPON VELLUM, is described to me as being of a beauty ‘hardly to be matched.’ This first edition contains 368 leaves. Mr. Heber has a copy of it. The second edition, put forth by the heirs of Philip Junta, comprises 388 leaves, with 8 of prefatory matter and an index. The dedicatory epistle of Bucinensis also accompanies it, with an ‘advertisement’ at the end from Simon Carpentarius. Mr. Grenville possesses a copy of this second edition. In 1554, the heirs of Bernard Junta published a third edition, in 8vo. containing precisely the same number of leaves as the second. See Bandini, pt. ii. p. 64, 174.

its slough below. And now, my friends, I must not only bid farewell to the Giunti, but discontinue all further bibliographical exertion . . .

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*Plutarchus. Vitæ Parallele. Gr.* 1517, folio, (In æd. P. Juntæ.) EDITIO PRINCIPES.

Sufficient has been said in the *Introd. to the Classics*, vol. ii. p. 168, to induce the classical collector not to forego any favourable opportunity for the acquisition of this desirable volume. There are 344 leaves; exclusively of the last, with the largest device. The Bodleian copy of this edition was formerly that of George Fabricius; who, from a ms. note, therein, appears to have bought it at Padua in 1543. Mr. Grenville and Mr. Heber each possess a copy.

*Poliziano Angelo. Stanze di*, 1518, 8vo. (B. di Giunta.) In the whole, 35 leaves.

An estimable little volume, but rarely ever found in a *comfortable* condition!

*Pomponius Mela. &c.* 1519, 8vo. 1526, 8vo. (Hered. P. Juntæ.) With *Solinus*,

*Publius Victor, &c.* Each impression contains 225 leaves. Among the MSS. consulted by A. F. Varchiensis, the editor, was one executed in the Longobardic character; but the text had been hitherto so corrupt, that it was hardly possible to proceed with the undertaking. Let one of these editions, perhaps the first, be selected to enrich our classical cabinets. Mr. Heber possesses the second.

*Pontanus. (I. Jovianus) Carmina Amatoria.* 1514, 8vo. (P. de Junta.) In the

whole, 196 leaves. 'Multa sunt (says the editor M. Tuccius) in his iocis ac salibus, quos inspecturus es, quæ rerum novitate non facile intelligi possunt. Hæc tu in fine operis elegantissime interpretata reperies a Petro Summontio, viro doctissimo, et Pontanicæ disciplinæ ac nominis studiosissimo.' Mr. Heber possesses a copy of this rare book.

*Pontanus. Opera Omnia*, 1520, 8vo. (Hered. P. Juntæ.) Exclusively of the index

of the books (at the end) which has only 4 leaves, there are 272 leaves.

The preface of the editor A. F. Varchiensis is given by Bandini, pt. ii. p. 151.

*Porphyrus. Gr.* 1548, folio. (B. Junta.) An ornamental title, with the inscription

'Publicæ Vtilitati,' &c. The editor was Victorius. At page 5 the text begins; concluding on the 129th page. Then 1 leaf 'Studiosis:' followed by addenda of 3 leaves, with the imprint on the 3d. A fine copy is in the Bodleian library, and another in that of Mr. Grenville.

*Priscianus. &c. Opera Omnia*, 1525, 4to. (Hered. P. Juntæ.) The contents of this

desirable volume are specifically mentioned by Bandini, pt. ii. p. 199; from which we learn that a perfect copy should contain 320 leaves, exclusively of 12 of a prefatory epistle and index. The editor was the indefatigable A. F. Varchiensis. An epistle of Nicolaus Angelius to Hippolito Medici 'juventutis ornameto clarissimo,' is in part given by Bandini, with the prefatory address of the editor 'to the studios.' In 1554, 4to. the heirs of Bernard Junta

Whither have I led you ? Across what ' mountains and moors,' along what vallies and glens, have you traversed ! Into what recesses — up what toilsome steeps, and down

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put forth another impression, containing, apparently, precisely the 'same number of leaves.

*Quintilianus*. 1515, 8vo. (P. Junta.) The text contains 270 leaves, and the prolegomena 4. The prefatory epistle of Philip Junta is reprinted by Bandini, pt. ii. p. 93-4, and the impression is by no means of common occurrence. It is the only text of Quintilian from the Junta office. See *Introd. to the Classics*, vol. ii. p. 186. Mr. Heber possesses a copy of it.

*Quintus Curtius*. 1507, 8vo. (P. Junta.) On the reverse of the title will be found 'Endecasyllabon Petri Bargetani super Q. Curtii recognitione.' In the whole, 164 leaves. Reprinted in 1517, containing 166 leaves. It was translated into Italian by Petrus Candidus, and published by 'the heirs of Philip Junta' in 1519, 8vo. containing 223 leaves: again, in 1530, 8vo. by the same; containing the same number of leaves.

*Ramusio G. B. Viaggi*, 1550, folio, 3 vols. (T. Giunta.) This is the first, and perhaps the rarest edition. It was reprinted in 1559 by the same printer, and again by his heirs in 1563 and 1588. I know not why De Bure (vol. v. p. 190) and Brunet (vol. iii. p. 106) are wholly silent respecting the first two editions. Mr. Greuville and Mr. Heber each possess the third, of 1563.

*Rei Rusticæ Scriptores*. 1515, 4to. (P. Junta), 1521, 4to. (Hæred. Ejusd.) The editor of both impressions was Nicolaus Angelus Bucinensis. The first edition contains 359 leaves, including the prolegomena: a copy of it was 'in the richly-furnished library of the Marquis Lucchesini,' and Mr. Heber is also the fortunate possessor of a copy. The second edition contains the text of Cato, Varro, and Columella in 218 leaves: Palladius in 125 leaves, and an Index of 20 leaves. The same preface, of Philip Junta, and the same prolegomena are reprinted here; and, from Bandini, pt. ii. p. 171-2, there should seem to be very little additional matter in this latter publication.

*Sallustius*. &c. 1513, 8vo. (P. Junta.) 1527, 8vo. (Hæred. Ejusd.) These impressions (which were preceded by one of 1503, having 80 leaves) contain also the Orations of Cicero against Catiline, &c. The editor of the second edition was Tuccius; of the second A. F. Varchiensis. The second comprises clviii leaves, exclusively of vii of prefatory matter: the third has 144 leaves, with 8 of prolegomena. Bernard Junta took a share in the publication of the third edition. Bandini, pt. ii. p. 3, 46, 215.

*Sannazaro*. *Arcadia del*, 1514, 8vo. (P. Giunta.) An address by Bernard Giunta, to the noble poet Sannazaro, (given by Bandini) precedes the text. In the whole, 94 leaves: with the device no. 3, at the end. This edition was re-

what shuddering precipices—have I endeavoured to conduct you with safety!? More than once methought I saw symptoms of disquietude; and more than once I fancied that you

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printed, with an ornamental frontispiece, by the heirs of Philip in 1519, 8vo. containing 80 leaves.

*Sannazaro. Le Rime*, 1533, 8vo. Printed by Bernard Junta, and containing 56 leaves. Bandini, pt. ii. pp. 57, 136, 231.

*Seneca Tragedie*, 1506, 1513, 8vo. (P. Junta.) The first edition contains 222 leaves. Bandini has given us the prefatory epistle of the ever-active Benedictus Philologus, the editor, to Dominicus Benivenius—a canon of St. Lawrence: in which the worthy Philologus expresses himself quite transported with the theological publications of the said Benevenius—especially with his ‘*Lamp of the Religious*’ (‘*Lucerna Religiosorum*’) which he is ‘constantly admiring and embracing!’ Some treatises of Philologus, respecting Dramatic Tragedy, follow this enthusiastic address. Mr. Grenville possesses a copy of this rare work. The second edition has 215 leaves. It seems to be a mere reprint of the first. Bandini, pt. ii. p. 19, 47. I make no doubt of there being copies upon vellum.

*Silius Italicus*, 1515, 8vo. (P. Junta.) Ambrosius Nicander was the editor. The impression is dedicated ‘to Lorenzo de Medici, the Commander in Chief of the Florentine Army;’ and, in this dedication, Nicander seems to triumph over the inaccuracies of his predecessors, and in the purity of the text which he here gives to the public—‘*proh bone Deus! (says he) quot subditiæ ditiones, quot mutila inhonesto vulnere carmina, quot inversi versus, carie temporis concreverunt, quot etiam carmina desiderantur, quæ vetustissimo exemplari Roma advecto, carptim collecta compegimus.*’ Bandini, pt. ii. p. 79. This edition contains 208 leaves. At the end of the volume, just before the imprint, we observe an Epigram of Fabritius Peregrinus. Mr. Heber possesses a copy of it. The impression of 1518, noticed by Maittaire, vol. ii. p. 331, is thought by Bandini to be supposititious.

*Sonetti e Canzoni*, &c. 1527, 8vo. This very rare volume (of which Mr. Grenville and Mr. Heber each possess a copy) comprises the Sonnets, &c. of Dante, of Cina da Pistoia, of Guido Cavalcanti, &c. and contains 148 leaves, exclusively of 4 of introductory matter. Bandini, pt. ii. p. 212, describes a copy from his own collection.

*Sophocles, cum Scholiis*, 1522, 1547, 4to. Gr. (Hered. P. Junta.) The first of these rare impressions contains 194 leaves of text, and 4 of prefatory matter. The editor was A. F. Varchiensis. The second contains precisely the same number of leaves. They are both uncommon and precious editions, especially the second; of which the prefatory address of Bernard Junta is sufficiently interesting. Let fine copies of either, (but again I must repeat, more

wished to retread your steps, and to avert your attention from a prospect which seemed clothed with such little verdure and luxuriance. Yet you persevered . . .

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particularly of the second) receive the utmost care and attention by the tasteful in classical bibliography. Mr. Grenville and Mr. Heber possess copies of both editions. Bandini, pt. ii. p. 187, 241.

*Suetonius. Vite Cesarum*, 1510, 1515, 8vo. (P. Junta.) The first edition, dedicated by Marianus Tuccius 'to the magnanimous and erudite Youth L. B. Nasius' contains cī.xxiix leaves. The dedicatory epistle is judiciously given by Bandini: p. 32. The second impression has, on the reverse of the title-page, an epigram of Carolus Vivianus 'ad Suetonii vindicem:' then a prefatory epistle of A. F. Varchiensis to Aloysius Rossius (abridged by Bandini.) In the whole, 184 leaves. Mr. Heber has a copy of each edition.

*Tacitus*, 1527, 8vo. 'Libri quinque nuper inventi.' (hered. P. Junta.) A perfect copy contains 364 leaves. The editor was A. F. Varchiensis.

*Terentius*, 1505, 1509, 1517, 8vo. These are the editions of Terence executed in the office of Philip Junta. The last impression was published by 'his heirs.' The annotations relate chiefly to the metre, with compressed remarks from those who have treated of Comedy and of comic metre. The first edition contains 119 leaves, besides 12 of prolegomena: and on the reverse of the title-page is 'Endecasyllabon Petri Bargetani ad Terentium;' as given by Bandini, pt. ii. p. 17. The preface also of Benedictus Philologus to Petrus Crinitus is reprinted by Bandini. Of the second edition, Cardinal Lomenie de Brienne had a copy UPON VELLUM; which wanted, however, the Prolegomena—and I think it was of this copy that the late Mr. Edwards spoke in such warm terms of commendation. The text, as before, has cxiix leaves. In Bandini's own copy, both of this and of the preceding edition, the first leaf of the prolegomena was wanting. The third edition has, like its precursors, 119 leaves of text, with 12 of Prolegomena; but, at the end, which is not common to the previous impressions, there is a 'Tractatus de Comædia,' divided into xxi sections, and an 'admonition to the studious;' which latter is reprinted by Bandini. A bad copy of the first edition, UPON VELLUM, was in the Paris collection: *Bibl. Paris*, no. 191; which was sold for only 4l. 4s. Mr. Heber possesses paper copies of the second and third editions.

*Testamento. Il Nuovo (de Greco nuov. trad.)* 1530, 8vo. The translator was Bruccioli. The title page contains the lily, as in the first fac-simile above given.

*Theocritus, Gr.* 1515, (P. Junta.) 1540 (B. Junta.) Sufficient has been said, (*Introd. to the Classics*, vol. ii. p. 274) on the authority of the best critics, to render these editions, especially the first, no mean acquisition to the cabinets of the critical as well as the curious. It remains therefore only to remark, in



LORENZO. And have been richly repaid by such perseverance. From Mentz to Rome, from Rome to Cologne, from Cologne to Venice—then to the minor Italian States—again

BOOKS PRINTED BY THE GIUNTI.

the present place, that the first impression, according to Bandini, pt. ii. p. 72, contains 73 leaves; and the second, 78 leaves. Two prefatory Greek epistles, by the editor Pandulphinus, which are in the first edition, are supplied, in the second, by a Greek life of Theocritus. Mr. Grenville and Mr. Heber each possess a copy of the first edition; and Mr. Heber has one of the second edition. Bandini, I suspect, (at p. 234,) is erroneous in stating the second to contain 78 pages—instead of leaves. How many pieces of gold 'would go to purchase' a lovely VELLUM COPY of the first edition? (—) Stat pretii umbra! Mark, gentle reader, I 'do say' a 'lovely vellum copy.'

*Theodori Grammatices, Libr. IV. Gr. with Moscopulus, and the Enchiridion of Hephæstion, &c.* The editor was A. F. Varchiensis. In the whole, 284 leaves. Bandini is particularly minute, from a description of a copy in the Lucchesini collection: pt. ii. p. 203. It should seem that Hephæstion was separately printed: containing 52 leaves.

*Thucydides, Gr. 1526, folio, Cum Comment. Antiquis.* (B. Junta.) The device no. 2. is in the frontispiece. In the whole, 159 leaves. Each signature has 8 leaves, except A A, which has only six. A copy is in the collection of Mr. Heber. Consult Bandini, pt. ii. p. 208: also the *Introd. to the Classics*, vol. ii. p. 292, where it is presumed to be proved that an edition of 1506 is purely supposititious. This Junta impression of Thucydides is by no means a book of common occurrence.

*Valerius Flaccus, 1503, 8vo.* (P. Junta.) Whoever shall attentively read the account of this edition by Bandini, pt. ii. p. 7, will be convinced not only of its rarity but of its intrinsic worth. Consult *Introd. to the Classics*, vol. ii. p. 299. It is among the very scarcest of the Junta books, and contains 100 leaves. Mr. Heber is the fortunate owner of a copy. It was reprinted in 1517, 8vo: with an epigram &c. of Bargetanus, in praise of the work, on the reverse of the title-page. This second edition contains 96 leaves.

*Valerius Maximus, 1517, 1526, 8vo.* These editions seem to be precisely similar to each other; each having 228 leaves of text, and 4 of prolegomena. Mr. Heber possesses copies of them. The first, with the same prefatory epistle, and with the same types, was reprinted by Melchior Sessa and Petrus de Ravanis, at Venice, in 1523, 8vo.

*Virgilius. Opera Omnia, 1510, 8vo.* (P. Junta.) with the minor poems and *Priapica*. Contains ccciiii pages. The editor was B. Philologus; whose annotations upon each of the books of Virgil follow his prefatory epistle to Leonardus Dathus. It was reprinted in 1520, 8vo. under the care of A. F. Varchiensis, containing 236 leaves, exclusively of 8 of prolegomena, and 63 of 'Analecta

to Paris . . . (for remember how you delighted us with your account of the *Sorbonne Press*!)

LYSANDER. No more of this 'if thou lov'st me, Hal.' I told

#### BOOKS PRINTED BY THE GIUNTI.

*Virgiliana*; but each copy, inspected by Bandini, was imperfect. Another edition was put forth in 1522, 4to. with wood-cuts, and the Commentary of Servius—printed however by Gregorio di Gregori, at the expense of L. A. Junta—a very handsome book. Again in 1543, folio, with wood-cuts. Bandini, pt. ii. p. 271.

*Virgilius. Opera Omnia*, 1537, folio, (L. A. Junta.) With wood-cuts. This edition is divided into parts; each part having a distinct pagination.

*Vitruvius et Frontinus*, 1513, 8vo. (P. Junta.) 1522, 8vo. (Hered. P. Junta.)

The first edition, which professes to be 'corrected with the utmost attention and printed with the greatest care,' contains 187 leaves for the first author, and 24 leaves, with 4 of prolegomena, for the second: followed by an index of 23 leaves. The work is dedicated by I. Jocundus to Julian de Medici, whose introductory address is abridged by Bandini. The title-page has rather an indifferently executed architectural border. There was a separate edition of Frontinus, in the same year, containing 34 leaves, and superintended by the same editor. But let the enthusiastic admirer of a GENUINE VELLUM JUNTA—of the amplest size, and in spotless condition—resort to the choice cabinet of Mr. Dent for such a copy of this first edition of Vitruvius and Frontinus. The Duke of Devonshire also possesses a sound and perfect copy of this first edition UPON VELLUM, but of inferior size. These gems were unknown to Bandini—but how limited is the widest range of bibliographical research!! The second impression, put forth by the same editor and dedicated to the same distinguished character, comprises 192 leaves for Vitruvius, and 24 for Frontinus. I once possessed a tall copy of it, upon paper, in fine old binding; which was not obtained, however, without a sharp contest with my friend Mr. Utterson—nor brought off from the field of combat under the sum of 2*l.* 8*s.*! Mr. Grenville and Mr. Heber possess copies of both editions.

*Zenobii Epitome Proverbiorum*, Gr. 1497, 4to. (P. Junta.) EDITIO PRINCEPS.

This very rare, curious, and covetable volume will be found fully described in the *Bibl. Spenceriana*, vol. iv. p. 58. The Bodleian library has a duplicate copy of it.

*Xenophontis Opera Omnia*, Gr. 1516, 1527, folio, (P. Junta.) EDITIO PRINCEPS.

Corrupt and faithless as the text of this impression has been deemed by competent critics (see *Introd. to the Classics*, vol. ii. p. 345) it has nevertheless served as the basis of many subsequent editions, and should yet, 'with all its imperfections on its head,' fill a quiet corner upon the shelves of the curious. Bandini, (pt. ii. p. 101) who consulted Cardinal de Brienne's copy, has given

you, at the beginning, that the bibliographical Panorama placed before you was both extensive and particular: and I was resolved, if you continued to survey it with interest, to use my best exertions in performing the part of *Cicerone* on the occasion—for

#### BOOKS PRINTED BY THE GIUNTI.

a particular account of the contents; which appear to occupy 190 leaves. The editor was Euphrosynus Boninus; who, in his preface, speaks in such high terms of the spirit, zeal, liberality, and perseverance of Philip Junta—especially in his efforts towards the restoration of Greek literature—that it makes one's very heart 'dance lustily' on the perusal of it! Unluckily for Junta, the MS. from which he printed, although ancient, happened to be sadly corrupted. The reprint of 1527, by his heirs, is a copy of all the faults of its precursor. Mr. Heber possesses a copy of the first edition.

Thus, courteous reader, hast thou travelled with me a long, but I trust not dreary or fruitless, way, midst the Juntine territories. In other words, thus have I fulfilled the promise held out at page 256, ante. Be it remembered, however, that the preceding publications are scarcely a third of those which issued from the Junta press: and of those, just described, the details are to be considered rather as sketches than finished descriptions. Yet the material parts are presumed to be mentioned. My guide has been almost entirely Bandini, who must be responsible for the errors committed. I might have swelled the list of repositories where copies are to be found, by adding those in the Althorp library; but my chief object in view was, to give an account of the EDITIONS OF THE GREEK AND LATIN CLASSICS: and nearly the whole of these, I should hope, have been faithfully brought under notice. Let the collector act accordingly. The ITALIAN CLASSICS also have not been lost sight of; but why does HIPPOLITE continue to hesitate in gratifying the wishes of his friends and the public, by furnishing a Guide to the choice of rare and valuable Books in the chief branches of ITALIAN LITERATURE? Haym is desultory, superficial, and unsatisfactory. Even an octavo volume, of some 500 pages, 'By Samuel Weller Singer' (I merely borrow the 9th line in the title-page of '*Researches into the History of Playing Cards*,' &c. 1816, 4to.) would, I am sure, be received in a manner the most creditable to its author.

To describe, even briefly, the whole of the Junta publications would be equally a waste of time and of paper. It remains to see how far a description of the greater portion of the more valuable works of 'THE SECOND PRESS IN ITALY, after the ALDINE' (so Crevenna rightly designates it) will have operated to the expansion, if not creation, of a *Giunta-Taste*:—let the word *Mania* henceforth disappear—if it must and can disappear!

I own the glorious subject fires my breast,  
And my soul's darling passion stands confest !

You, yourselves, are the best judges with what fidelity and success such part has been 'enacted.' See, we are summoned to dinner !

LORENZO. 'Unkempt as ye are,' ye shall be right welcome to the viands which await you. Lysander will not only have richly earned his dinner repast, but he will receive, I am quite certain, the heartiest assurances of the intellectual entertainment he has afforded to the circle which surrounds him. But who wields the bibliographical sceptre to-morrow ? Or to whom, borrowing the 'romaunt' mode of speaking, do you, Lysander, throw down the gauntlet ?

LISARDO. I hold myself in duty bound to be the *Champion of the three ensuing days* of this Decameron campaign ; and will, in some measure, resume the subject with which Lysander has concluded. At least it will be a more superficial, yet not wholly uninteresting, continuation of the same. Remember how often the *Portraits of Printers* have been mentioned—and *Ornamental Printing* too !

ALMANSA. To Belinda and myself these subjects will be infinitely more interesting ; for I own that even the *Giunta* discussion, in spite of the lilies and youthful supporters by which it was upheld, made no very forcible impression upon my taste. . .

LISARDO. Downright heresy ! And this, too, after the labours of him who so gallantly displayed the banner upon which these ornaments were impressed ! I begin to despair of you.

LYSANDER. You need not. You mistake the courtesy of an obedient wife for the dispassionate judgment of a professed critic. The opinion of Almansa is probably guided

by a consideration of the narrator, rather than of the subject narrated.

BELINDA. You are pleased to be saucy and severe. But see, another dinner summons !

LORENZO. Away, away : settle all differences over neotarines and nuts. It grows late and dark.

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The following morning, betimes, Lisardo took an early breakfast. He then retired into the Library, arranged his materials for discussion, and, as the day promised to be singularly fine and exhilarating, he called the circle around him at a somewhat earlier hour—in the hope of an early conclusion, in order to ‘taste the noon-tide air,’—while, in a strain of good-humoured confidence, he thus began to exercise his monarchical authority.



— 1806 — 111 from George Lane 1856

# **SEVENTH DAY.**

## ARGUMENT.

*Decorative Printing. Imaginary and Authentic Portraits of Printers. Title-Pages : simple and ornamental. Capital Initials. Wood-cut Portraits of eminent Characters. Comparison between the ancient and modern art of Printing. Of Paper and Vellum. Modern English Printers of Eminence.*



## Seventh Day.



It is with the most perfect sincerity that I acknowledge, in the outset of my remarks, a conviction of my inability to do justice to the part, however trivial, which has been allotted to me. After a narrative so copious and instructive as the one with which you have been recently gratified, it really does seem not a little vain and presumptuous, on my part, to endeavour to extend the links of so curiously a wrought chain of discussion. Yet you will take the will for the deed ; and give me credit for *heartiness* in the cause, however I may fail to promote it by any essential effort.

All my eagerness, or rather vehemence, seems to desert me on a sudden. I could urge enquiries, or start objections, easily enough, when the brunt of the discourse fell upon Philemon or Lysander ; but now that I am to act the chief part in this Decameron drama, I feel a sensible



difference between my former situation and the present. Again therefore, as a novice compared with my master, LYSANDER, I must claim all your indulgence and generosity to overlook the imperfections in what you are about to hear as 'the oracle of the day.'

PHILEMON. You need not quake with apprehension. Our brows are rather distended with pleasurable anticipation, than contracted with fastidious anxiety.

BELINDA. The Ladies will infallibly take your part.

LISARDO. At least I may rely upon the warm support of *one* of them! . . .

ALMANSA. Make not too sure of that. I may choose to display my Duns-Scotus powers of disputation, and thus entangle you in subtleties from which you will with difficulty extricate yourself.

LISARDO. If *that* be the only fearful object of apprehension, I shall undoubtedly proceed with alacrity and conclude with *éclat*. And so 'to the mark at once.' The art of printing was no sooner generally established throughout Europe, than *Title-Pages* were introduced: in other words, the building itself, however elegant or durable, was thought to be incomplete without the appendage of a *vestibule*—for such I choose to consider a title-page in reference to a printed book. Perhaps however you would wish me to make good my promise respecting *Imaginary Portraits of Printers*, before I come to the illustration of *Title-Pages*?

LORENZO. If you please; for so I think you arranged the topics of discussion at the conclusion of Lysander's discourse.

LISARDO. With all my heart, then. I have often been disposed to wonder why our ancient printers, good souls, in the very simplicity of their hearts, did not at first favour us

with their *Portraits* instead of their *Devices*. It should seem to have been the readier and more natural way. Yet I own, in Germany, during the time of Fust and Schoiffher, I do not remember that there existed any artist distinguished for the success of his talents as a portrait-painter ; and all the representations which have reached us, as those of the grand typographical triumvirate, GUTENBERG, FUST and SCHOIFFHER, must, I fear, be classed under the head of fictitious resemblances. Of Schoiffher however, to the best of my recollection, no portrait has been even attempted in any of the old bibliographical works of respectability.

The two DE WESTPHALIAS\* (John and Conrad) are probably the *first* upon record whose physiognomies have been honestly, but unsuccessfully, executed. I say honestly ; because, as far as I remember, those portraits do not appear attached to any publication from a different printer ; and, where they occur, are evidently intended to be received as the bonâ-fide representations of John and Conrad de Westphalia. I say also, ‘ unsuccessfully ;’ because more miserable performances were surely never impressed upon paper ! COLARD MANSION is another early printer whose genuine portrait † (at least whose portrait as intended to represent the original) is unquestionably in existence, although it was not till lately that we saw it introduced in the form of an engraving. And thus limited appears to be the ancient school of portrait-painting connected with the legitimate resemblances of Printers. Of SWEYNHEYM and PANNARTZ, of the DE SPIRAS, of JENSON, VALDARFER, ZAROTUS—

\* The two DE WESTPHALIAS.] Fac-similes of the portraits of the above-mentioned ‘ JOHN and CONRAD,’ will be seen at p. 142, ante.

† COLARD MANSION’S—*genuine portrait*.] This portrait is from an illuminated MS. It was first given by Lambinet, and afterwards appeared in the *Bibl. Spenciana*, vol. i. p. 284.

and a hundred others—I never heard of any authenticated likenesses. It is with an aching heart that I make this declaration; and you will all, I am sure, sympathise in the same.

LORENZO. Most true it is, I fear; and most heartily, for my part, do I express such sympathy.

LISARDO. Now then for the School of *Forgeries* of Printers' Portraits. To begin with our CAXTON. Would you believe it, a portrait of BURCHIELLO, an Italian poet of the xvth century, was most wickedly foisted into the public notice by Ames as that of William Caxton? Yet Ames, on second thoughts, must not be too severely criticised. As an antiquary in the art of engraving, his knowledge was exceedingly limited; and it was sufficient for him that the name of *Faithorne* was subscribed to a book of drawings, in the Harleian Collection, purporting to be Portraits of Printers—in which this identical portrait appeared! And so, a draped head (as the phrase is) of Master Burchiello, aforesaid, came forth as that of the venerable and our well-beloved William Caxton! Outrageous scandal and reproach! Herbert copied the head, and thus continued the delusion. Time, however, which in the end 'bringeth all things to light,' detected the deception; and Caxton will in future be remembered from his *printing* rather than from any genuine resemblance of his *countenance*.

His pupil and successor, WYNKYN DE WORDE, has shared a similar fate.† About a month ago, in examining

\* *portrait of BURCHIELLO—published as that of CAXTON.*] The reader may be pleased to consult the recent edition of the *Typog. Antiq. of Gr. Britain*, vol. i. p. cxxviii for some account of forgeries of Caxton's physiognomy; and facing p. lxxiii of the same volume, he will find fac-similes of these forgeries.

† WYNKYN DE WORDE—*has shared a similar fate.*] Turn again, gentle reader, for one moment only—to vol. ii. of the work twice before just referred to—and

some of the odds and ends of my library, I chanced to stumble upon a tiny duodecimo volume containing the following portrait.



You see whose *genuine* portrait this old-fashioned looking gentleman's is? That of IOACHIM RINGELBERGIUS, of Antwerp.\* 'No such thing,' says Master Faithorne—'it

at page x of the article 'WYNKYN DE WOODS,' allow the justice of the 'scepticism,' advanced there, respecting the 'supposed portrait' of our Wynkyn! What I had strongly anticipated, at length turns out to be. Liardo has shewn that poor Wynkyn, in this respect, follows the fate of his master and contemporary, Caxton. Consult also the note in the same page, wherein we find that the portrait of 'RICHARD JONES' or 'JONES,' is only a continuation of these 'forgeries.' I may here add, what Liardo has somewhat culpably omitted to notice—that the portraits of RICHARD GRAFTON and JOHN DAY may be considered by us as the earliest authenticated ones of our own printers.

\* that of IOACHIM RINGELBERGIUS, of Antwerp.] The fac-simile of Ringel-

is the portrait of Wynkyn De Worde ; and so I choose to ‘under-write him.’ What capricious impulse could have induced Faithorne (for Ames and Herbert followed after, as a matter of course) to substitute the head of a foreign commentator and critic, thus clumsily clad, for that of the lively and ingenious W. De Worde—is beyond my sagacity to divine ? ! But true enough it *was* so adopted, and so generally received—to the shame of Faithorne, and to the want of good luck in the antiquaries who succeeded, in not

bergius, above given, is to be found at the end of his ‘*Elegantie*,’ printed by John Graphæus at Antwerp in 1529, 8vo. and containing the following ‘Invitation to Youth’ in the frontispiece, by a brother of the printer :

Studiose, et elegans puer,  
Vis Elegantias meras,  
Quibus vel elegantior,  
Vel purior, vel tersior,  
Fias? libellum huic parvulum  
Emptum ære paruo, ter, quater  
Lectum, relectum, ediscito.

The same portrait is also contained in another treatise of Ringelbergius, which I remember to have seen in an old volume of miscellaneous Latin tracts belonging to Mr. Major; and which that enterprising bibliopoliſt appears to have omitted to notice in his account of the same volume at no. 1665 of the Supplement to his Catalogue of 1816.

As to Ringelbergius himself, I can with safety recommend the reader to the entertainment to be derived from the pages of Melchior Adam (*Vitæ Eruditorum*, &c. pt. v. p. 38-39) respecting the attainments and peculiarities of this wondrous personage. How, to say nothing of his perpetual epistles, lectures, commentaries, &c. &c. it chanced that, in a voyage at sea, at midnight, not being able to sleep, and finding some soldiers upon deck in the same restless or vigilant mood, he gave his military auditors a lecture upon the motion of the heavenly bodies ; and of the succession of the seasons, months, and days, &c. And all this was effected with so much simplicity and perspicuity, that his auditors perfectly comprehended the structure of the globe, &c.—‘ Thus (adds Melchior Adam) coinciding with Pliny, that, all time, not devoted to instruction, Ringelbergius conceived to be lost!’ This Wynkyn De Worde-prototype ‘taught all the day long, from rise to set of sun ; with the exception of one half hour devoted to his dinner.’ ‘Ringelbergium (says our Melchior, very emphatically) nihil cepit ; nisi quod divinum, quod honestum, quod æternum.’ To foist the head of such a sublime genius upon the public as that of our Wynkyn De Worde ! Proh dolor—et proh pudor !

having stumbled upon the genuine print. Yet more of forgeries connected with the portraits of our earlier Printers! . . . for you must have remembered, ere this, that the portrait of RICHARD PYNSON, as represented by Ames and Herbert, is also a fictitious resemblance.\* In other words, it is decidedly and unequivocally the portrait of GORRÆUS, an eminent physician about two centuries ago. As English antiquaries we may be permitted to regret such bungling and barefaced cheats; and trust that no future Bibliographer will have the hardihood to palm upon the public faith in like manner. Yet there have been similar cheats practised abroad, in the earlier annals of the press.

LORENZO. I rejoice that we do not stand insulated in this respect. Explain.

LISARDO. You shall hear immediately. What think you of one JACOBUS DE BREDÀ, of Deventer, about the year 1480, gravely borrowing a figure from the *Speculum*, printed with wooden blocks, to represent himself!† You seem amazed; but have here both the original and copy—so that you may judge for yourselves.

\* *the portrait of RICHARD PYNSON—a fictitious resemblance.*] Consult vol. ii. art. 'RICHARD PYNSON,' p. x, for an account of this forgery. A fac-simile of the imposing head of Gorræus himself faces the beginning of the 'Pynson' article. The original portrait of Gorræus seems to have been executed at the expense of Andrew Wechel, the printer—according to the following lines which are subjoined to it:

*Indefinitum ne quid libro esset in isto  
Illum etiam pingi placuit qui cætera pinxit.*

A. Wechelvs Typogr.

The same portrait probably first appeared in the *Promptuarium Iconum*, 1578, 4to. p. 500; where a brief account of the talents and reputation of Gorræus is added. I take it that it was rather from this print (of nearly the same dimensions as the one given by Ames) that Faithorne made his copy.

† JACOBUS DE BREDÀ—*borrowing a figure from the Speculum, to represent himself.*] It is in the frontispiece of an edition of *Horace's Art of Poetry*, in black letter, 4to. without date, (formerly in the possession of Mr. Singer) that the second of the above fac-similes, meant for the printer himself, is taken. The original occurs in one of the cuts of the edition of the '*Speculum Humanæ Salvationis*,' described in the *Bibl. Spenceriana*, vol. iv. p. 551.4.



Such deceptions were by no means confined to the Low Countries. Although the *Parisian Printers* have not endeavoured to palm upon us any of the portraits of their more celebrated printers, yet, in the instance of one MATTHEW BOLSEC, the 'good city of Paris' does not escape the imputation of forgery.\* Of the STEPHENS, it must be regretted that, with the exception of the elder Robert, no authenticated resemblances have reached us. But to return to this said Matthew Bolsec—whose supposed portrait, as you will find, is gravely subjoined to a cut, which, evidently from its accessories, belongs to the text of some old Romance, Mystery, or Chronicle.† No printer surely was ever so clothed ! Yet, if you are partial to such popular deceptions,

\* *does not escape the imputation of forgery.*] We must however, I think, take it for granted that the *Father of printing in France*, ULRIC GERING, really *did sit* for his own portrait : see the note at p. 23, ante. Will good fortune ever place me opposite this highly valuable treasure ? The elder ROBERT STEPHEN, also, seems to have trod in the footsteps of the venerable Gering. Yet Maittaire, in the copper-plate resemblance of the worthy Robert prefixed to his *Vite Stephanorum*, and to the second volume of the *Annales*, &c. presents us with such a *severe* copy (that of the first, indeed, is barbarously grotesque) of the great French typographer, that I suspect there has been no small deviation from the original. The *nose* of Robert, to speak the least ungraciously, is hugely out of drawing !

† *belongs to the text of some old Romance, Mystery, or Chronicle.*] The representation of Matthew Bolsec, above given, does in fact belong to an edition, in Greek, of the '*Gnomologia, seu Moraliū Sententiarum Collectanea*, 1512,' 4to. and was first pointed out to me by Mr. Evans among the books forming the second set of duplicates belonging to his Grace the Duke of Devonshire, which were sold in the early part of 1816. The colophon of the printer, on the recto of f iiij, (second set of signatures) is thus : '*Imposita suprema manus huic aureo labro impensis Matthæi Bolseci Bibliopole parisensis Millesimo quingentesimo duodecimo. undecimo Calendas Ianuarias.*' This copy was purchased at the sale of these duplicates for a few shillings. It had been the late Bishop of Ely's, as early as the year 1770 ; but was an indifferent copy. I fully coincide with Lizardo in attributing the original of this 'would-be' portrait of Bolsec, to an engraving illustrative of some 'Romance, Mystery, or Chronicle.'



let the following irradiated, and ermine-clad figure pass for a whole-length portrait of Master Matthew Bolsec.



A more elegant whole-length representation of a distinguished printer, NICHOLAS LE ROUGE, occurs at the end of that extraordinarily curious book, to which I believe some allusion was made by Philemon in his discourse of the Second Day. Let us consider it as a *genuine* portrait,\* if

\* *consider it as a genuine portrait.*] A full and particular account of the very rare and curious publication, from which the above portrait is taken, will be found in the first volume of this work, at pages 88-9, note \*. Yet the fastidious critic, remembering the introduction of two portraits in an illuminated Missal (noticed in the First Day of this work) as those of the *Patron*, may, possibly, think the above kneeling figure to be a resemblance of the *Author*, rather than of the Printer, of the book in question.

you please; and congratulate the original upon having such a worthy representation of himself to go down to posterity.



But no Printer, with whom I happen to be acquainted, ever chose to select a more curious figure, as a portrait of himself, than did Master THOMAS WOLF, of Basle.\* Look at

\* *Master Thomas Wolf, of Basle.*] The work, from which the ensuing portrait of 'Master Thomas Wolf' is taken, is an edition of *Silius Italicus*, printed by him in the Italic type at Basle, in 1522, 8vo. and of which my friend Dr. Stock of Clifton possesses a very covetable copy. A thoroughly-bitten Grangerite had the temerity, I believe, to offer a guinea for this very portrait! Let us say another word or two respecting this droll typographical personage. He chose to introduce

the extraordinary manner in which he comes forward to claim your especial attention !

*Digito compece labellum*



*Multa quidem audienda, pauca vero dicenda*

*Discrece eligendo penitus, tacitue persequam.*

THOMAS VOLFIUS

the same portrait of himself in a medical treatise of Peter Brissotus, printed by him in 1529, 8vo. On the right-hand side of it, is the following Greek inscription:

Πᾶς λόγος σαφὲς ἐκ τοῦ στόματος ὑμῶν μὴ ἐκ τοῦ στήθους.

At bottom :

עַל שְׁמוֹת וְעַל לְבָב

*Basileæ. In ædibus*

*Thomæ VVolfij.*

M. D. XXIX

The same genius printed a beautiful edition of the well-known *Hortulus Animæ*, in 1522, 8vo. (see vol. I. p. 57-69) in the Italic type, with pretty wood-cuts, in red and black printing. The frontispiece, of 'Christ striking the bell of a clock,' is curious—and much preferable, in point of art, to the other embellishments in the volume. His device, of griffins, is at the end; somewhat barbarously executed. 'A fine and large copy' of this edition of T. Wolf, is marked at 14. 14. in Mr. Major's Supplement to his Catalogue of 1816. I have no hesitation, however, in pronouncing the supposed portrait of T. Wolf to be an embellishment

To the honour however of the Printers of Basle, be it spoken, they did not generally adopt so whimsical, and let me add, so deceitful, a system ; for FROBEN and OPORINUS,\* as you were but yesterday convinced, gave themselves to the public in the very garb, and with the precise physiognomies, with which art and nature had adorned them ; and the ALDUSES at Venice, you may also remember, cannot be reproached with a similar dereliction of truth. Perhaps the foregoing will suffice as they respect the more ancient imitations, or adaptations, of the physiognomies of Printers. Indeed I fear they must ; as my range of research, upon this head, has been of limited extent. There are, I know, in foreign publications, fine copper-plate resemblances of some of the printers of the seventeenth and eighteenth centuries, but with these our discussion has no connection : my chief object being to say a few words upon the whimsicality of the more *ancient* representations.

LORENZO. Proceed now, if you please, with your bibliographical vestibule, or *Title-Pages to Books*—as you designated them sometime ago.

LISARDO. With all my heart. First then, be it known, that the earliest-printed books—by which I mean those executed from the earliest period of the invention of the art—to the year 1480, or even 1485, are, generally speaking, destitute of this vestibule-like decoration. Nearly the whole of Caxton's books, down to the latest year of his printing, are divested of them ;† and it has often made my heart

from the body of the text of some previous publication. Would any man suffer himself to be delineated in such a theatrical and coxcomical attitude ? I think not, if he possess his sober senses.

\* FROBEN and OPORINUS.] See pages 175, 182, ante.

† Nearly the whole of Caxton's books—are divested of them.] Perhaps Lisardo might have said as safely that the whole of Caxton's books are 'absolutely'

merry, on seeing, in a public-auction room, the uninstructed collector, or unfledged bibliographical antiquary, (if you will permit such a simile) exploring, with a curious and anxious eye, the fly-leaf, or the few previous leaves, for this said title-page ! Yet more merrily hath my heart danced when I have seen a solemn declaration, in a bookseller's catalogue, that such a copy 'appears to be perfect with the exception of the title-page'—when this said 'copy,' peradventure, was printed as early as the year 1470 !

If you ask me at what *precise* period these title-pages were regularly adopted, I should be at a loss for an immediate, or perhaps satisfactory, answer ;— yet let us, roundly speaking, consider them as of the date of 1485 or 1488.\* This, I think, is quite early enough. Mark now, my amiable auditors, mark the modest manner in which these titles were introduced ! A simple line, or a line and a half, or perchance some three or four lines, lozenge-wise—rather towards the top of the page—these constituted the unaffected simplicity of the Tuscan Book-Vestibules of the period of which we are discoursing. The gradation or rise towards Corinthian façades, or ornamental title-pages, reminds us of Cowper's description of the progress of the rough tripod to the satin sofa.

At length, however, the public wished for something better

divested of them : for I do not consider the title-page to the *Golden Legend* of 1493, as the work of Caxton. It is indisputable that Virgil's *Æneid* of 1490 contains no title page ; and it may be also safely here added, that the generality of Caxton's books begin on signature a ij.

\* *as of the date of 1485, or 1488.*] The *Lucretius* of 1486 (once the darling object of a collector's attention !) is without a title ; and so is even the edition of 1495, printed at Venice by T. de Ragazonibus. After all, I am not quite decided whether the *Lucian* of 1496 (about which so much has been said in the *Bibl. Spencer.* vol. ii. p. 146) *originally* had a title. There is no doubt, however, but that title pages appeared before the year 1490.

than these cold and uninviting preludes to the contents of a printed volume. As the art became general, and as the feeling of the *miraculous* effect of it subsided, it was essential to adopt some plan more captivating to the public eye, and more likely to obtain a better sale for the work itself: when, about the year 1490, *Ornamental* title-pages were introduced. The usual ornament, at first, was '*the Author at his desk*:' and of this description and date, I know of few title-pages which are better executed than those seen in the early Florentine books, from the press of MISCOMINI. Take the following;\* from the port-folio brought by Lysander and myself on the first day of our Decameron visit.



\* From Pulci's translation of the *Bucolics* of Virgil, and some original poems by P. de Arnocchi, Benivieni, &c. printed by Miscomini in 1494, 4to. See *Bibl. Spencevianus*, vol. iv. p. 91. The above is the ornament in the title-page.

Now observe how the same style of art, from the same press, harmonises beneath the title of the work itself. Here are two specimens of it from the same portfolio. The *second* is probably the earliest of its kind.

**¶** Incominciano alchuni singolari tractati di Vgho Pantiera da Prato dellordine de Frati minori: nuoua mēte ricorrepto dipoi che fu stāpato la prima uolta.



DA FRATE MARCO  
DAL MONTE SANCTA MARIA  
IN GALLO  
DELLORDINE DE FRATI MINORI  
DELLA PROVINCIA  
DELLA MARCHA DIANCONA FV  
COMPOSTO Q VESTO

L I B R O  
DELLI COMANDAMENTI  
DI DIO

DEL TESTAMENTO VECCHIO  
ET NVOVO

ET SACRI CANONI





I am well aware that many of the *Venetian* books, of the period of which we are speaking, exhibit still greater propriety of decoration; yet, as the Florentine books are rather favourites with me, I choose to bring them forward for the illustration of this particular subject. Nor shall GERARD DE LEEU be exempt from the merit due to him of having been among the earlier introducers of this decorative title-page, in the Low Countries. His reprint of the *Chronicles of England*, as put forth by *Caxton*,\* is a noble specimen of this kind; but he was also not unmindful of it in his smaller publications—among which is the following; from a duodecimo volume of about the period of which we are treating.†



\* *Chronicles of England*, as put forth by *Caxton*.] See a description of this fine and rare volume in the *Bibl. Spenceriana*, vol. iv. p. 229.

† the period of which we are treating.] The work above alluded to is a duode-

The very commencement of the subsequent, or Sixteenth Century, was not perhaps so particularly distinguished for these decorative title-pages as might have been imagined from the previous use of them. But when we reach the year 1512 or 1515, and so on towards the year 1520, we begin to have specimens of them in much greater abundance: while from the year 1520, to the middle of the Sixteenth Century, there was scarcely any work of magnitude, especially in Theology, which was divested of such a welcome appendage. Even the *Sermons of Luther*,\* as they were separately published, were always accompanied by title-pages more or less ornamental: and some of our *Bibles* evince the taste and costliness of their execution in similar decorations.†

cimo, of the date of 1491, and has for title 'Dyalogus de Sene et Iuvene de amore disputantibus:' by Jacobus de Reno. The cap and high plume are rather common to the early Antwerp books; and I have seen more than one specimen of them on the reverse of a title-page in the publications of GODFREY BACK: with the device of whom the reader is regaled at p. 148, ante.

\* *the Sermons of Luther.*] I remember to have purchased, some ten years ago, of old Mr. Sotheby, in York-Street, Covent-Garden, a considerable collection of the Sermons of Luther, as they were first and separately published, in the black letter, with fanciful borders, and subjects of history, engraved in the title-pages. These embellishments, executed entirely in the taste of the German school, were striking and spirited; and, considering the great popularity of the preacher, the editions must have had a prodigious sale. Among these embellishments, however, I was not a little surprised and amused by finding the tragical part of the history of Pyramus and Thisbe; which very subject was borrowed in the frontispiece of one of the earlier editions of the *Visions or Creed* of our *Pierce Ploughman*. At this moment I cannot with confidence say which edition; but rather incline to think it was the first of the *Creed*—considered, in ancient times, 'to have the scarcity of a MS.' The collection of these Lutheran Sermons was afterwards disposed of to Mr. R. Triphook; and from him, I believe, they found their way into the well-wooded and well-watered book-domains of my friend Mr. Heber.

† *Bibles—in similar decorations.*] The frontispieces of our earlier Bibles, from that of Coverdale to the royal impression of James I. are remarkable, many of them, for the beauty and spirit of their ornaments; and I make no doubt that HANS SNEALD BEHAM (see vol. i. p. 169) had frequently a hand in their execution. It is grievous, and revolting to the eye of taste, to see in what a murderous manner the grand frontispiece of *Cramer's Bible* of 1539, has been copied by

LORENZO. Will you favour us with a specimen or two, of the early part of the Sixteenth Century, even if the work be not theological?

LISARDO. Willingly, if you do not confine me to any particular subject or particular place.

LYSANDER. You forget that the 'Monarch of the Day' is here rendered absolute.

LISARDO. Truly, my brave Master, both yourself and Philemon, when in a similar situation, exercised your own powers so very leniently, and with such an uncommon share of moderation, that I never once remarked the despotic power with which this partial monarchy was invested. To proceed, then. First, receive a specimen of a title-page decoration, from a theological and very rare folio volume, from the press of one of the sons of Peter Schoiffher.\*

Lewis, in his *English Translations of the Bible*, p. 124. The original is in wood: the copy is upon copper—this is bad enough: but there is scarcely any resemblance in the countenances.

\* *a very rare folio volume, from the press of one of the sons of Peter Schoiffher.*] In a note, at pages 12-13, ante, a slight mention is made of this 'very rare folio volume;' and the singular device, appended to it, is faithfully given in a fac-simile. It remains here to subjoin a more particular account. It is a thin folio volume, of 6 leaves only: printed in a bold, square, gothic character, with the usual angular musical notes of the day. There is a due proportion of red ink sprinkled throughout; and the general effect of these contrasted colours, upon a paper of a tint at once creamy and unsoiled, is extremely gratifying to an eye which rejoices in the contemplation of 'a fine genuine copy of an old book.' The full title, which is sufficiently *encouraging*, is thus: 'De dulcissimo nomine Jesu. Officium. Et quicumq; hanc missam deuote celebrauerit: uel celebrari fecerit: habet totiens quotiens a domio papa Bonifacio scdo. tria milia annorum indulgentiarum.' Below this title, is the OPPOSITE FIGURE: surrounded however by rays, which the limits of a page of this work will not admit of being introduced. The colophon, on the recto of the 6th and last leaf, executed in red, is thus: '*Impressum Moguntie per Petrum Scheffer & finitum primo Idus Maij. Anno supra millesimum Quingentesimo decimo-octauo.*' The shield, as before given, (*ibid*) is below.

One word more respecting this PETER SCHOIFFHER, or SCHEFFER. It should seem that, in his latter years, he removed his press to Venice: for, in an impression of the Latin Vulgate Bible, of the date of 1542, folio, within a fine wood-cut



BELINDA. There is something really striking in this ornament.

LISADRO. Yet it is a little Gothic or so, I admit ; and you will find the subject in a variety of similar publications of the period of which we are treating.

PHILEMON. It is constantly occurring within the pages of *Offices* and *Hours* of the same period.

LISARDO. Very like; but I dare wager a *Kerker* against a *Pigouchet* that you never saw the subject matter more magnificently displayed : that you never met the Virgin on a larger scale, or contour ?

PHILEMON. Perhaps so : but of a more beautiful and comely aspect, certainly.

ALMANSA. The ladies are not allowed to be judges of the beauty of their own sex ; but I could venture a wager—

LISARDO. Be not precipitate —

ALMANSA. That, compared with the lovely exhibition of the same Personage, selected for our admiration by Philemon, in his first day's discourse—

LORENZO. This is irregular. Excuse me, 'Lady fair,' but we must make no comparison between the *wood-cuts* of the Mentz press, in the early part of the sixteenth century, and the dazzling combinations of colour by an Italian Artist of the middle of the seventeenth century. Am I in order, by this remark ?

LISARDO. Lorenzo is not only in order, but his observation is undoubtedly just.

ALMANSA. I desist then ; but cannot help expressing my gratification that so much ingenuity, elegance, and power of

frontispiece, we read '*Venetiis apud Petrum Schoeffer, Maguntinum Germanum.*' The sombre shelves of the completely-monastic library of Merton College, Oxford, contain a clean but rather cropt copy of this desirable impression.

expression and colouring, were devoted, in the early stages of the arts of painting and engraving, to the representation of *our own Sex*!

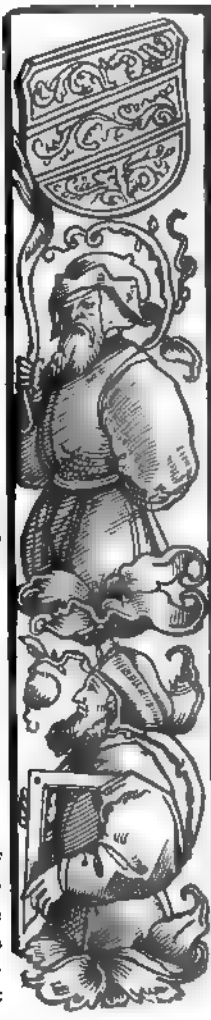
**PHILEMON.** Triumph in such conclusion as much as you please, Lady Almansa. It is nevertheless correct.

**ALMANSA.** I crave pardon. Proceed.

**LISARDO.** A courteous husband readily grants pardon for

such an offence, which indeed would be venial at any bar of justice. Let us resume the subject. I told you that, towards the year 1520, the passion for costly and sumptuous title-pages began very generally to prevail. A few minutes consideration only would afford the male part of my audience, at least, almost numberless instances of such splendour of decoration.\* . . . But what have we here? A title-

\* *such splendor of decoration.*] As Lisardo here makes but a general observation, it is difficult to determine to what style of art he particularly alludes; but for a specimen of wood-cut engraving, the reader may view with pleasure the frontispiece to the '*Summa Predicationum Iohannis de Promyard*' — in the style of that



page of the *Polygraphy of Trithemius*, executed at Paris in the year 1518, surrounded by an elaborate border—of which the preceding part only may be especially noticed. The central compartment furnishes us with the following representation of the author, Trithemius, presenting his work to Pope Leo X. The effect of this central piece is not a little spirited and bold. Upon the whole, however, such effect is rather pleasing to the eye of a connoisseur.





While we are upon the subject of introducing authors' portraits in the frontispieces or title-pages of books, let me carry you a little onwards in the Sixteenth Century; and taking you, with the rapidity of an arrow, from France to England, suffer me to draw your attention to the following very interesting subject of honest old JOHN BALE presenting his *Account of British Writers* to the youthful monarch EDWARD VI. It is the *first edition* of the work;\* and there really does seem such a genuine air, or appearance of truth, about it, that I am compelled to rank it among the *legitimate* performances of its kind.





LORENZO. I own there is something both curious and prepossessing in such a composition; and the background, to my eye, seems also a faithful resemblance of the original.

LYSANDER. Beyond a doubt. It was the usual furniture of the bettermost rooms at the period to which it relates. I take the workmanship, however, of this wood-cut to be decidedly foreign?

PHILEMON. There can be no question, I think, upon that point; which indeed equally applies to almost all the portraits both of Bale and of his monarchical Patron. Have you nothing now, by way of contrast, or even by way of summing up in a striking manner, to exhibit respecting Title-Pages executed in Italy? Where are the boasts of the *Aldine*, *Giunti*, or *Gioliti* \* Presses?

to Coverdale's Bible; and of both of which it is not improbable that Hans Sebald Beham, or Springinklee, was the engraver. Nor must the beautiful and elaborate frontispiece of Szegedinus's '*Theologiæ Sincere Loci Communes*,' printed at Basil by Wildkirchius and Episcopius, in 1597 (it having previously appeared in the *Commentaries upon the Gospel of St. John* by N. Hemmingius, from the press of Wildkirchius alone) be forgotten by the graphic antiquary. Yet an earlier, and not less elaborate title-page, from the press of Valentine Curio (see page 188, ante) at Basil, in 1532, appears in the *Cornucopia* of Perottus; which indeed is most admirably executed, and resembles, in part, the title-page to the third edition of *Erasmus's Greek Testament* of 1522: of which latter see somewhat in vol. i. p. 235. Let us not however forget the skill of PLANTIN in the management of a title-page: consult, p. 156, ante.

\* *the first edition of the work.*] This edition is a small quarto volume, and was published at Ipswich in 1548, under the title of '*Illustrium Maioris Britannia Scriptorum*, &c. &c. See the *Bibliomania*, p. 41. The frontispiece of it is as above given, and has considerable merit. There is, some few leaves onwards from the title, another representation, in small, of the same subject; but miserably mean and worthless compared with its precursor. The above fac-simile was taken from a remarkably good copy of the book (in general, in very sombre condition, and wretchedly printed) in the possession of Messrs. L. and A. Arch—bound in russia, and marked at 2l. 2s. Mr. Grenville, if I remember rightly, has also a very favourable impression of the cut in his copy of the same edition.

\* *the Aldine, Giunti, or Giolito presses?*] Philemon seems to me to be a little unconscionable in this sweeping interrogatory. A volume of some good 200

LISARDO. Ask me, rather, where is the square foot of ground in Salisbury Plain, which the meridian Sun, after he has entered Cancer, (as the astronomer's designate the summer-solstice) doth not illumine with his rays? No such spot can be found. So of the decorative volumes of the great names you have just mentioned; names, which have been rendered doubly dear and illustrious to me since I have heard them so copiously descanted upon by Lysander. Of these printers then, I say, where is the well-chosen library, which, upon careful examination, doth not afford some few dozen exquisite specimens of the taste, especially in the title-pages, with which their publications are 'got up'? None such, I trust, are known to the circle around me. But I will answer Philemon's question more directly, and in such answer, endeavour to 'sum up with éclat'—as he is pleased to bespeak such a peroration. Lysander, if you remember, shewed us a lovely little bit, containing the *Giolito-Eagle*, in the centre of an ornament forming the greater part of the title-page of one of the Giolito publications... But will *that* frontispiece—will *any* decorative title-page—presume 'to lift its head' above the one which I shall immediately place before you!? I see that 'expectation stands on tiptoe!'... yet I am fearless respecting the issue. Look, gaze, and admire!—'Tis from *Cardinal Bembo's History of Venice*, of the date of 1551, \* in folio; printed by the Aldine Family.

pages, might be put forth illustrative of the taste displayed in the frontispieces of the books printed by these eminent typographers. My memory at this moment happens to serve me with a most admirable and elaborate border round the title-page of the 'Quinta Classis Galeni Librorum, quæ ad Pharmaciam spectat,' printed in folio, by one of the GIUNTI, in 1576. The compartments into which this border is divided, are at once spirited and appropriate representations of the subjects to which they relate: and a fine clean copy of this frontispiece will not fail to be highly cherished by the curious in the graphic art.

\* *Cardinal Bembo's History of Venice, of the date of 1551.*] Monsieur Renouard



informs us that this edition of the popular history of Venice, by Cardinal Bembo, is 'the first, and sufficiently rare;' and that 'there are copies printed upon large and thick paper.' If the Cardinal had lived till the publication of this beautiful volume, he would doubtless have had a copy struck off *UPON VELLUM*, to enrich his own precious cabinet of *Akline bijoux*. Such a copy, however, may yet be in existence, although the author died four years before the publication of the work. Consult *L'Imprim. des Alde*, vol. i. p. 263. Let us ask if the above ornament

**BELINDA.** We are absolutely amazed ! Nothing prettier can be devised. It puts all modern title-pages to the blush.\*

**ALMANSA.** I had no conception of so much elegance; and am eager for an immediate excursion to Venice. . . .

**LISARDO.** For what purpose ? The Spirit of Paul Manutius sleeps as soundly there as does his body. Venice is in every respect ‘ fallen from her high estate ;’ yet the COLETI made a noble struggle some† fourscore years ago to revive

be the *exclusive* boast of the Aldine Press ? In other words, did they *first* use it ? This question is put, because I find the *same* ornament in titles prefixed to *Paulus Jovius’s History of his Own Times*, printed at Venice, in duodecimo, by WALTER SCOTT ; (*Venetis apud GUALTERUM SCOTTUM*) an ancestor, I make no doubt, (and of such ancestry no man need be ashamed—see p. 18 ante) of the present illustrious poet of the same name. This edition of Paulus Jovius is executed in 3 volumes, 12mo. in the italic type, and bears date 1559 for the first—1553 for the second—and 1554 for the third volume. The ornament, alluded to, is about three inches in height, and in every respect similar to the above.

\* *modern title-pages to the blush*] There is an affectation, among the leading printers of the present age, to be excessively plain and simple in the garniture of a title-page : preferring, as it should seem, a Tuscan, to a Doric or Ionic, vestibule for the building of the interior of the volume—(keeping up the simile of the above ‘ *Dramatis Personæ* !’) Wood-cut borders (as of old) have been generally discarded ; and copper-plate embellishments are of comparatively more frequent occurrence. However, among the more successful exhibitions of title-pages, with wood-cuts, the reader may be pleased to examine that to Mr. *Cromek’s Remains of Nithisdale and Galloway Song* ; 8vo, from the design of the elder Stothard : but then, it must be remembered, that the title-pages are upon india paper.

† *the COLETI made a noble struggle.*] I do not pretend to be conversant in the typographical productions of the COLETI ; but as Lisardo has made mention of them, I presume the reader will not object to peruse the handsome things which were spoken of them upwards of thirty years ago by a pretty competent judge—of the name of VILLOISON. Take the following from the *Anecdota Græca*, vol. ii. p. 245-6, 1781, 4to. ‘ *Quinque illi fratres, qui simul in ædibus paternis conjunctiasini habitant, firmiter vestigiis inhaerent doctissimi sui patrui, Nicolai Coleti, Nicolai filii, Doctoris, qui multa suæ industriæ monumenta reliquit, ac edidit.* [Here follows the list.]

‘ *Eorundem avus maternus Cl. Joannes Franciscus Corradinus ab Allio, immatura morte præreptus, sed acutissimo ingenio et multiplici doctrina præditus,*

the reputation of the Alduses—but Padua in the VOLPI, and Parma in her BODONI, have recently outshone every other Italian city in typographical reputation.

It is needless, I submit, to continue this disquisition upon Title-Pages to a later period; for in the seventeenth and following Century *Copper-Plate embellishments* were introduced \*—oftentimes rather whimsical than beautiful—and

edidit.' [Another list follows.] The vth publication of Corradinus is noticed as the 'Lexicon Criticum, 4to. Venetiis, 1742, 4to. Opus utilissimum, nec non et rarissimum, quo Ægidii Forcellini totius Latinitatis, &c. doctè augetur.'

'Nimius essem (concludes Villoison) si omnes doctissimæ illius, et de litteris optime meritæ gentis laudes, ut decet, persequi vellem. Sufficiat indicare Cl. Ant. Coleti, Dominici et Jacobi fratrem, et Typographum longè eruditissimum, qui pro ea, qua pollet, Græcæ, Latinæ, Italicæ, et Gallicæ linguarum intima cognitione, pro suo exquisitissimo ac limatissimo judicio, ac pro sua Italicorum carminum pangendorum felicitate, inter doctissimos Italiæ viros merito accensendus est, quique ALDOS Venetiis representat, edidisse in 4to. *Catalogo delle storie particolari Civili ed Ecclesiastiche delle città, e de' luoghi d'Italia, le quali si trovano nella domestica libreria dei fratelli Coleti in Vinegia, nella Stamperia degli stessi, l'anno 1779.* Hic autem catalogus accuratissima et doctissima manu confectus, ad Historiam litterariam multum prodesse potest, quippe qui contineat nomina et titulos 2366. librorum de rebus Italicis, qui alias vix ac ne vix quidem obvii, apud eandem Coleti venales prostant simul conjuncti pretio 2000. Zecchinorum Venetorum, cum ducentis aliis libris ad res Italicas pariter pertinentibus, ac post hunc Catalogum aditum acquisitis,' &c. &c.

\* *copper-plate embellishments.*] The copper-plate frontispieces or title-pages of many publications, nearly throughout the whole of the seventeenth century, display most extraordinary specimens of elaborate art. Among these, in Bagford's collections, (Harl. MSS. 5917) I stumbled upon a very curious one—belonging to a volume entitled ' *Tabula Chronographica Status Ecclesiæ Catholice ad ann. 1614* ' &c.—which exhibits an immense ship, in full sail, foreshortened; having the Pope and a number of Cardinals, with St. Peter, in the poop; and the Virgin, with our Saviour and attendant angels, in the shrouds: the whole very splendid, spirited, and imposing. Below, an old man is fishing:—the good Catholics are caught in a net; but the Reformists are suspended to a hook! In this human fishery, there appears the head of a swimming figure, with mustachios and spectacles: but I know not who it be intended to represent. The sharpness and severity of the features remind us somewhat of the physiognomy of Calvin. This costly volume was published at Lyons in 1616, folio, at the expense of Horace Cardon.' Cardon seems indeed to have been 'a fine fellow' in this style of publication; witness, his edition of the Commentaries of *Comme*

almost at all times in a very different and less interesting style of art. It now remains to devote the latter part of my Decameronian efforts to a brief account of the progress of *Decorative Printing*. . . for see, how beautifully the day has turned out! A genial air seems to be stirring abroad, as if it were summer; and since we were wholly confined within doors yesterday, I own I begin to be impatient for the smell of verdure and the freshness of the southern breeze.

LORENZO. Where would you ramble?

LISARDO. To a thousand objects. Yet . . . to *one* more than another; and I will venture a trifling stake that the whole company support me—and that the ‘ayes have it?’

ALMANSA. Speak!

LYSANDER. Remember, however, that there be no abrupt conclusion: no flinching from the regular and complete exercise of your monarchical power.

LISARDO. I disdain it. But, from yonder knoll in Lorenzo’s grounds, there is, if I mistake not, a view of—

ALMANSA. I know: and guess to what he alludes—

BELINDA. ’Tis the *Abbey of St. Alban* which is seen from thence . . . and he wishes us—

ALMANSA. To take a ride thither before dinner —

LISARDO. Even so, ye shrewd and successful interpreters of half broken sentences! That abbey, ye well know, was Caxton’s rival in the press-way—*Master Insomuch*!—But we are digressing; and the monarch is, in this instance, a woeful example of irregularity for his subjects to imitate.

LORENZO. Let it be settled then, that, on the conclusion of this latter division of Lisardo’s discourse for the

*Magdalenus Brucherensis*, a Jesuit, in 1612, folio: the frontispiece of which is surrounded by subjects of sacred writ, in circles, of very beautiful copper-plate execution.

morning, the party set forward on a visit to this famous abbey — once the sister-cradle of the art of printing in England!

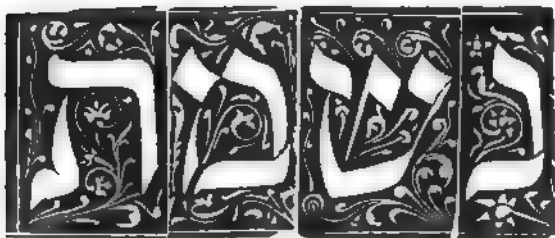
LISARDO. 'Tis decreed; and the decision will afford fresh energy to my attempts to amuse and instruct. Of the *History of Decorative Printing* something has been already presented to the public notice;\* but that 'something,' however gratifying as far as it goes, is, in fact, 'nothing—' compared with what a more sedulous attention to the same subject might undoubtedly produce. On the other hand, in the present instance, I must not only be yet more brief, but, as I fear, intrude occasionally upon the province occupied by Philemon in his Third Day's discourse. The whole however, collectively considered, may be thought to furnish something like a substratum, or ground-plan, for the erection of a loftier and more interesting superstructure.

The earliest attempts at decorative printing are seen in the borders to the *first pages* of works printed by Sweynheym and Pannartz, and Ratdolt;† and in the body of the text itself, I believe few ornaments are known before the publications in the *Hebrew Language*; some of which ornaments are uncommonly brilliant and striking. See, here, what the

\* *already presented to the public notice.*] Most probably Lisardo alludes to the 'Preliminary Disquisition on the early state of Engraving and Ornamental Printing in Great Britain,' incorporated in vol. i. of the recent edition of our *Typographical Antiquities*, 1810, 4to. That 'Disquisition' is capable of much enlargement; but till something more comprehensive and satisfactory appear, it may both amuse and instruct. In bibliographical researches, the longest life is incapable of collecting *everything* that bears upon the point in discussion.

† *Sweynheym and Pannartz, and Ratdolt.*] See note, vol. i. p. 379, p. 404. The Sessæ (of whom so much has been said in the previous day's discussion, see p. 230 ante) began early to adopt an ornamental border round the first page of the text of the work. Thus, in I. Baptista de Sessa's edition of the *Elegantie*

portfolio of Lysander and myself contains—as exemplifying this position! These ornaments are of the date of 1486.\*



*Latini Sermonis of Datus*, of 1491, 4to. we observe, at bottom, the following expressive representation of academical mastigophorizing.



\* of the date of 1486.] The lover of typographical antiquities will do well to let De Rossi's *Annales Hebreo-Typographici*, 1795-9, 4to. 2 vols. have a conspicuous place upon his shelves; and if he be fond of beautiful specimens of early art, in that language, he will not fail almost always to find them in the





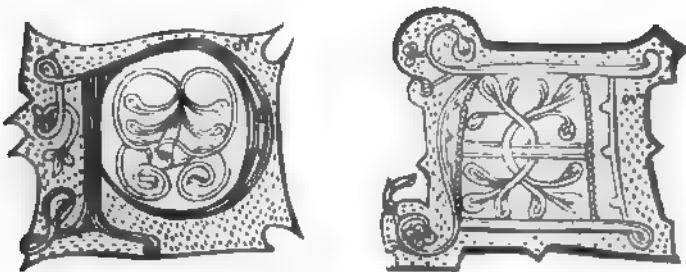
LORENZO. Such specimens almost tempt me to become master of the language.

BELINDA. I confess they strike me as being worthy of the sacred book in which they are supposed to have first appeared.

Hebrew volumes of the xvth century. There is a brief, but not uninteresting, account 'of the first-printed Hebrew Books,' &c. in the *Essay* of Bowyer and Nichols, Appx. p. 109; but the mention of ornament, in these rare and precious specimens of the art, is perhaps designedly, omitted. The above beautiful ornaments are taken, from the '*Machazor, seu Breviarium Judaicum Precum*,' of the date of 1486, in Lord Spencer's library: see the *Bibl. Spenceriana*, vol. iv. p. 528. Consult also the same work, vol. iii. p. 428-9, for a description of another fine early Hebrew volume; and p. 433 for a fac-simile of the *FIRST SPECIMEN OF HEBREW PRINTING*—by Conrad Fyner, in 1475. I happen to possess a choice specimen of Froben's Hebrew printing, in De Thod's copy of the *Logica Rabbi Simsonis*, translated into Latin by S. Munster: Basil, 1527, 8vo. The characters, especially of the title-page, are not very unlike those of Fyner. I also possess a choice specimen of the Elsevirian method of printing Hebrew; being, I believe, a LARGE PAPER copy of Isaac Abrabaniellis, and R. M. Alachchar's Commentary upon Isaiah; *Lag. Bat. B. and A. Elsevir*, 1631, 8vo. in old stamped-vellum binding. The Hebrew types however are blunt and irregular compared with many specimens which I have seen from the French and Dutch printers of the same period. My memory at this moment serves me only with the general title of a most magnificent work—printed in 4 folio volumes—of the *Hebrew Pentateuch*, with a copious commentary—in the venerable library of Merton College, Oxford. This copy is in its ancient wood and calf-covered binding; having the lettering of the work on the side of the first volume, written, and secured by horn.

LISARDO. To proceed. I must now direct your attention to a very prominent feature in the department of decorative printing; and that is, (the subject of which however has been already before the public) the composition of *Capital Initials*: in which we see as great a variety, and as gradual an improvement, as we discover in the same kind of letter produced by Philemon, the other day, from *MS. Choral Books* and other Manuscripts of antiquity. The earlier capital initials were usually upon a black or dotted ground,\* but generally upon the former: and upon this ground, animals, fruits, and flowers have, as you will presently see, at least a very striking effect. The earlier *Basil-Books* (for I love to make mention of the typographical exertions of Basle, of which city Philemon has shewn us so many curious and amusing specimens in the graphic art) were rather eminently distinguished for this species of capital initial. Take the following, quite perfect of their kind, from a volume, without date, but I suspect not later than the year 1530.†

\* upon a black or dotted ground.] Specimens of a few of these capital initials may be seen in the *Bibl. Spenceriana*, vol. ii. pp. 215-16; 301-3; 357; vol. iii. p. 321. To these, may be subjoined the following; being two of the capital initials used by Ames and Herbert in their respective histories of our printing. They appear to be imitations of some of the illuminated initials of the earlier MSS.



† not later than 1530.] The 'volume,' above alluded to, is a very small quarto, of some 26 leaves, entitled '*De Emendatione Ecclesie Libellus, a Petro de Aliaco,*'



The Parisian printers, however, carried this department of decorative printing to its highest possible pitch . . .

LORENZO. Had Italy nothing previously to boast of, in her Aldus, or other printers?

LISARDO. I thank you for the suggestion. Yes: Italy had *one* printer, pre-eminent, not only in this, but in many other branches of his art—and that printer was CALLIERGUS.

LYSANDER. Right, Lisardo; and I reproach myself for having omitted him in my yesterday's discussion concerning Italian printers. You will however not fail to do justice to him.\*

*¶c.* The date at the end is M.CCCC.XV. probably for M.CCCC.XV. The copy, from which the above letters are taken, is perfectly without blemish; and is a choice specimen of the Basil press in the early part of the sixteenth century.

\* *not fail to do justice to him.*] It was certainly a culpable omission, on the part of Lysander, to have delivered his typographical lecture without the notice of ZACHARIAS CALLIERGUS: a printer of very considerable eminence, and to the labours and merits of whom Mr. Beloe has done ample justice in his *Anecdotes of Literature*, &c. vol. v. p. 55, &c. Maittaire is proportionably brief, but not unworthy of consultation. *Annal. Typog.* vol. ii. p. 389-90. The three grand productions of Calliergus, in the Greek language, are the *Etymologicon Magnum*, the *Scholæ of Simplicius upon the Categories of Aristotle*, each printed in the year 1499, and the *Therapeutics of Galen*, of the date of 1500. These are folio volumes of the amplest dimensions; and that the reader may have some notion of the taste and splendor with which they are 'got up,' he may consult, for one instant, the *Bibl. Spencer.* vol. i. p. 263-5; vol. ii. p. 36-7; vol. iii. p. 65-7: where fac-similes of some of the ornaments, with which they are adorned, may 'rejoice his eye.' Yet we may notice a folio, of more slender dimensions, bound up with the Simplicius, entitled '*Ammonius, in quinque Voces Porphyrii*,' 1500, described also in vol. iii. p. 31, of the *Bibl. Spencer.* These four performances

**LISARDO.** Greater justice would have been allotted to him by the mouth of Lysander than of Lisardo. Yet, if I remember rightly, Mr. Beloe, in his *Anecdotes of Literature and Scarce Books*, has devoted no small number of his pages to paying a few handsome and well-merited compliments to the memory of this illustrious printer. As it is, therefore, consider this said Calliergus as a most enterprising and consummate typographical artist; and if he had never executed any other work than his edition of the *Etymologicon Magnum*, he would have left behind him a monument of perseverance, taste, and skill, which has never been eclipsed, hardly exceeded, by any of his contemporaries or successors. The borders, the capital initials—but ‘seeing is believing’—

are undoubtedly the chef-d’œuvres of the press of Calliergus; and the ‘*Etymologicon Magnum*,’ is probably the noblest Greek volume in existence.

I suspect that there was some ‘slight skirmishing’ between the rival presses of Aldus and Calliergus, during the abode of the latter at Venice; and I also suspect that Aldus, in the main, got the better of his competitor by engrossing a much larger share of business; but it must be confessed that the private histories of these typographical establishments is a desideratum which I fear the most minute and successful research will never be able to accomplish. How it happened, does not exactly appear—but after an ineffectual struggle, as I suppose, to establish himself at Venice, Calliergus quitted that city and went to Rome; and in the year 1515 brought out his *Pindar* with the *Scholia*—which has the merit of being THE FIRST GREEK BOOK PRINTED AT ROME. See Mr. Roscoe’s *Leo X.* vol. ii. p. 257-8, where a fac-simile of the device (resembling the one given in the *B. S.* vol. iii. p. 67) is introduced: but Maittaire tells us that Calliergus had latterly for his device, the Caduceus of Mercury—not much unlike that of Froben: see p. 176-7, ante. The remaining productions of Calliergus at Rome are specified by Mr. Beloe. One thing, however, which seems to have escaped the bibliographers, is, I submit, almost incontrovertible: namely, that, on the death, or retirement from business, of Calliergus, the GIUNTI purchased his founts of Greek type. Whoever chooses to examine the *Lexicon of Hesychius*, and the *Porphyrius*, &c. and perhaps several other Greek books, put forth by the Giunti, (see page 267, 274, ante) will discover therein the very head-border and capital initials as seen in the *Etymologicon*, *Galen*, and other works of Calliergus. The small Greek fount, or lower-case letter, is also similar; for the Giunti used two of these latter founts. Upon the whole, I would place CALLIERGUS upon the very summit, or in the very first rank of typographical heroes of celebrity. Does a legitimate portrait of him exist?

So take what happens to be just before us. The ladies are to understand that this letter is intended for a Greek P.



ALMANSA. I admit that this is perfectly enchanting; and should like, methinks, an alphabet of our own capital letters with similar decorations. But I wish not to interrupt—

LISARDO. As to the capital initials of ALDUS, they are not very remarkable; especially in his earlier pieces: but in that ever-amusing volume, entitled *Poliphilo* or *Hypnerotomachia*—about which so much has been already before the public—they assume at once a tasteful and striking character; and, as I conjecture, formed the models of the greater number of those which we see so thickly strewn about the books from the presses of THE STEPHENS.

LORENZO. Can you give us any exemplification of these *Stephanine* ornaments?

LISARDO. Certainly. I have abundance of them before me. Let me take you therefore at once into the middle of the Sixteenth Century, and submit the following—from that

most beautiful and gorgeous specimen of Greek Printing, the New Testament of old Robert Stephen, in 1550,\* folio. You have, first, a rival P to that of Calliergus; the two remaining letters need no explanation. But admit and acknowledge the extreme delicacy of the surrounding ornaments.



\* *the New Testament of old Robert Stephen, of 1550, folio.*] This is probably the most beautiful volume of Greek printing which ever issued from the press of Robert Stephen the elder; and the most beautiful copy of this 'most beautiful' book, which it has been my good fortune to see, was the one in the library of the

LORENZO. They are undoubtedly of the most beautiful character. Have you nothing else from this inviting volume? It cannot fail to interest us.

LISARDO. Yes. Take a couple of specimens of the top and bottom ornaments frequently observed, not only in this, but in many other productions from the same press; about the period of which we are speaking—and which, I believe, are common to the Stephanine publications.



Referring, however, to the capital initials of this period, and confining our remarks to the *Parisian Printers*, let me

late Bishop of London, Dr. Randolph. This fine volume was purchased at the sale of the Bishop's library, by the Rev. John Sackville Bale, Rector of Whithyham, near Buckhurst, Kent, for 5*l.* 5*s.*; and well do I remember, at this moment, the glee and satisfaction—not only with which 'that excellent gentleman' shewed me the bijoux of his limited collection—but with which he induced me to spend a long autumnal day with him, and regaled me, 'ebboons,' in a room, (wainscotted 'temp. Car. I.') with wine which might have vied with the juice of the Soubiaco grape! Step aside one moment, generous-hearted reader, to look at what is written in vol. i. p. 376, concerning this 'Soubiaco grape.'

just shew you three more specimens, of less magnitude, but of equal delicacy with those from the press of the Stephens. They belong to a *Terence* of the date of 1547, printed by David.\*



PHILEMON. Have you nothing of *Roman* art?

LIBARDO. Much, no doubt, from the quarter of Rome may be judiciously selected: but I fear just now that . . . yet a moment stay—Here happens to be a specimen in which historical composition is attempted. 'Tis of the period of which we are speaking.†

\* printed by David.] See page 100 ante; where the singular device of this printer is given.

† the period of which we are speaking.] It is taken from a folio volume, of the date of 1554, entitled '*Iohannes Magnus: de Gothorum et Sueonorum Regibus. Roma; apud I. Mariam de Viottis.*' Mr. R. Triphook had a beautiful copy of this desirable book, in old white vellum, with gilt leaves. Is it extravagant to suppose that some eminent Italian artist might have had a hand in the designs for these, and other contemporaneous productions of a like nature? Certainly, we often discover in them traces of a masterly hand in the knowledge of drawing and composition.





BELINDA. To crown the whole, let us have something admirable from our own country. *London*, I trust, was not behind-hand in this delightful branch of typographical ornament?..\*

LISARDO. I do not wish to be precipitate or unpatriotic; but I sadly fear that what *did* appear, either graceful or attractive, in an English publication of this period, was of *foreign* execution—as Philemon observed in his Second Day's Discourse.

BELINDA. O sad!

LISARDO. True, nevertheless. I happen, however, to have collected a very singular series of capital initials, from

\* *this delightful branch of typographical ornament.*] Before we talk of our own specimens, or rather of what were published, and not drawn and cut in London, let us cast a transient but approving glance upon the capital initials which appear in 'Deux Livres des Venus, de L'Imprimerie de Christophe Plantin, M.D.LXVIII. à Anvers,' 4to. There is prodigious vigour and accuracy, as well as drollery, in some of these letter-embellishments; and the wood-cuts, throughout the volume, are very cleverly executed. But of these capital initials, take the following—as specimens of their general character.



a volume of the most sombre complexion,\* in black letter, which treats of the Gospels as they occur in the Collects of our Church-Service. I would venture to lay a small piece of gold (now that gold is beginning to peep abroad) that some consummate *Italian Artist*—without mentioning his name—drew the figures from which the ensuing were engraved. And remember, that they come exactly *before* the initial letter, without having the same letter incorporated in the composition.



\* a volume of the most sombre complexion.] The volume here alluded to is in quarto, but very imperfect. It is the property of Mr. Lang, but is utterly worthless, with the exception of the pleasure derived from a contemplation of the above beautiful ornaments, which are perfectly Italian; and are no derogation even from the pencil of Parmigianino. The colophon remaining, is this: '*Here endeth sermons upon the analogies through the whole year.*' On looking over England's interminable collection, I found (*Harl. MSS. 5915*) some exceedingly beautiful similar performances; printed however in red, and apparently belonging, from their reverse, to Church-Service books—executed about the middle of the 15th century.

It is due to the taste and enterprise of my friend Mr. Singer, to mention, that,



PHILEMON. The eulogy is just. They are surely among the most beautiful and correct of their species. I wish you had "the twelve" at least to exhibit.

LISARDO. Be contented, my dear friend, with what is placed before you: and let me, while we are upon British ground, (however occupied by foreign feet) make mention of a particular custom, adopted in the capital letters used in this country of the period of which we speak, of introducing *Portraits* within the same. Not to mention the well-known portraits of *Queen Elizabeth*, *Earl of Leicester*, and *Lord Burghley*,\* thus introduced, we may take a cur-

in his '*Novelle Scelte Rarissime*,' 1814, 8vo. a very elegant style of ornamental frontispieces and capital initials was revived: some of the latter being judiciously borrowed from those in the *Aldine Hypnerotomachia* of 1499. There has been a more recent attempt at the introduction of capital initials, but I think unsuccessfully. Great effects have been wished to be produced within too limited a space; and the formation of the letter itself has been upon the most gigantic scale—utterly divested of proportion and symmetry. I will not specifically mention any publication: for there is a 'genus irritabile' . . . as well 'of poets!'

\* *portraits of Queen Elizabeth, Earl of Leicester, and Lord Burghley.*) These portraits occur in the *Bible of Archbishop Parker*, put forth in 1568-9, folio; of which impression, 'published in a very elegant and pompous manner in a large folio, and on royal paper, and a most beautiful English letter' Lewis has a full and particular description in his *History of the English Translations of the Bible*, p. 240-237. It must be noted, however, that these portraits are upon copper; and of rather Brobdingnagian dimensions—for a letter.

sory glance of the following one, of EDWARD VI:—found in *Recordes Grounde of Artes*, of the date of 1582.\* Admit that there is much prettiness of effect in what you here behold.



LYSANDER. May I venture to ask whether Portraits of distinguished Persons were generally introduced, in this

\* *Recordes Grounde of Artes*, of the date of 1582, 8vo.] The above fac-simile occurs at N v, recto. In several other of the capital initials are a physician and a man with a staff in his left hand, and a bag or basket in his right. This little book was 'Imprinted by I. Harrison and H. Bynnerman.' As it is somewhat curious and entertaining, the reader may be pleased with the following extract—in which the advantages of arithmetic are pretty pointedly set forth:

*Maister.* If number were so vile a thing as you did esteeme it, then needs it not to bee used so much in mennes communication, exclude number and answere to thys question. Howe manye yeares olde are youe?

*Scholer.* Mum.

*Maister.* Howe manye dayes in a weeke? howe manye weekes in a yeare? what hand hath your father? howe manye men doth hee keepe? how long is it sith you came fro hym to me.

*Scholer.* Mum.

*Maister.* So that if number want, you answere all by mummies: how many myle to london.

*Scholer.* A poke ful of plumes.

*Maister.* Why thus you may see what rule number beareth, and that if number be lacking, it maketh men dumbe, so that to moste questions, they muste answere mum.

*Scholer.* This is the cause Sir, that I judged it so vile, bycause it is so common in talking every while. For plentie is not deistic, as the common saying is.

*Maister.* No nor store is no sore, perceiue you this: The more common that a thing is, being needefully required, the better is the thyng. And the more to be desired. *Sigs. C ij.*

manner, in *foreign* publications—as it should seem, from your statement, that such a mode of introduction was usually adopted in our own country?

LISARDO. By no means. Philemon, in the third day of his discourse, if I remember rightly, made allusion to the beautiful portraits, cut in wood, which are frequently seen in the *Italian Publications* of the middle of the Sixteenth Century. They are indeed eminently beautiful—such as the *Dantes*, *Petrarchs*, *Boccaccios*, *Boiardos*, &c. out of number: . . . but among the works of the same period, abounding with similar beautiful specimens of wood-cutting—

PHILEMON. I crave pardon for this palpable interruption; but suffer me only . . .

LISARDO. Philemon has a claim to every indulgence; and I can give a shrewd guess at what is just now occupying his fancy. . . The *Dantes*, *Petrarchs*, *Boccaccios*, thus cursorily mentioned, have inflamed his mind with a desire of exhibiting . . .

PHILEMON. Not exactly so; but the period into which you have now brought us, rather reproaches me for having omitted, in the Third Day's discourse, the notice of some very beautiful specimens, of that time, connected with decorative printing—which, however, accident only yesterday procured me in the port-folio of our Host.

LYSANDER. Speak! Of what character, and belonging to what class of books?

PHILEMON. Of the very first character in point of composition, and belonging probably exclusively to *Romances*.

LISARDO. There will be no end of this resumption of a debate, in which, to speak fairly, but perhaps a little conceitedly, 'the honourable Gentleman' has before had his turn of haranguing.

ALMANSA. Downright rudeness: although Lisardo be the monarch of the day!

BELINDA. Cutting decree! And must it be so?

LORENZO. The Ladies are beginning to be both serious and melancholy. Lisardo will...

LISARDO. Do whatever all, or any, may wish! Of all tyrannies, bibliographical despotism is one of the most oppressive: let it not be known while I sway this Decameronic sceptre!

PHILEMON. 'Tis nobly said. But I shall be very brief. In the examples of the old art of wood-cutting, about to be produced, it must be premised that the first of these beautiful specimens appeared rather before, than after, the middle of the Sixteenth Century; and the latter decidedly towards the middle—yet, for aught I know to the contrary, they may each be of a still earlier date. What you here see is taken from the History of the Son of *Oger Le Danois*.\*



\* *the History of the Son of Oger Le Danois*.] The full title to the rare and curious volume, above alluded to, is this: 'L'histoire du Preux Meurin, fils de Oger le danois, lequel par sa prouesse conquist Hierusalem, Babylone, et

Admit that it is full of grace and tenderness of expression. It re-appeared in an impression of *Don Flores of Greece*,\* with the following scarcely less interesting specimens: unquestionably executed by the same artist.



Nor are the accompaniments of landscape, throughout this interesting volume, less skillfully executed. Occasion-

plusieurs autres royaumes sur les infideles. Nouvellement imprime a Paris.' At the end we observe that it is printed at Paris by Estienne Cauellier for Ichau Longis &c. 1540, 8vo. It is in black letter; and the cut above given occurs on the recto of the first leaf. Every other cut in the volume is decidedly by a different and much inferior master. The select romaunt-library of my friend Mr. E. V. Utterson furnishes me with the above delicious specimen; which, however, is repeated in the work mentioned in the following note.

\* *an impression of Don Flores of Greece.*] This impression is in folio, by Estienne Groulleau, of the date of 1554. I am indebted to the choice library of the friend, mentioned in the last note, for the specimens above selected by Philémon. The style of art in this interesting volume is not quite equal; but upon the whole, as the reader has abundant evidence, it is occasionally of first-rate merit. The same styles of design and execution are seen in the French version of Sir Thomas More's *Utopia*, of the date of 1550, 8vo.; and the very same cut, given in vol. i. p. 216, from a subsequent edition of 1561, 4to. had previously appeared in the present impression of 1552. Of the better specimens, I have no doubt of an Italian master being the author.

ally, also, there are sea-views, and men in armour in the foreground—very spirited and appropriate; while animals, trees, and other features of landscape-composition, exhibit peculiar freedom and power of touch. Take the following *bit* as a specimen, and judge for yourselves. The monkies are about to have exemplary punishment inflicted upon them for some mischief, or treachery, which they have committed.



Only one more: which, although inferior in execution, is equal in design. It is the French monarch Francis I. receiving the presentation copy of some *choice* composition—let us hope,—since it is presented by female hands. You may compare this presence-chamber-grouping with the well-



known similar production of our *Henry VIII.* and his Prelates, subjoined to the first edition of Hall's Chronicle.



I thank you for this indulgence; or rather for having suffered me to wrest, for a short time, the Decameronic Sceptre out of the hand of Lisardo—whom I now entreat to resume it, and once more to forgive the intrusion.

LISARDO. Hadst thou a score of such gems, all the better! Never was regal authority more pleasantly or more salutarily diverted. I was proceeding, as you seemed to suspect, to notice the multifarious works of DOMI; and more particularly to commend the beautiful portraits which are seen in his *Academia Peregrina*.<sup>\*</sup> Do look at this exquisite production. It is the portrait of LODOVICO DOLCE; and let me challenge your unqualified admiration of the

<sup>\*</sup> *Doni—in his Academia Peregrina.*] I scarcely know a more interesting production, on the score of art, than the volume here alluded to. Its title is thus: '*L'Academia Peregrina e i Mondi sopra le Medaglie del Doni*,' 1552, 4to. The first part is entitled '*Mondo Piccolo*;' the second, '*Mondo Grande*;'—on signature I of which, the portrait above given, appears—opposite to an equally fine one of Aretin: the third part is entitled '*Mondo Imaginato*;' the fourth, '*Mondo Misto*;' the fifth, '*Mondo Risibile*;' the sixth, '*Mundus Totus*;' (on the last leaf of which

taste, truth, and power of expression with which it is executed. Modern productions rarely exhibit such ornaments.



the head of BURCHIELLO, foisted upon the public as that of CARTON, appears: see page 288, ante) the seventh, '*Mondo Savio*,' or *Pazzo*: in which is a fine portrait of ALUNNO: the eighth, *Mondo Massimo*: in the whole, 120 leaves. The cuts are uniformly executed upon wood, and are of a variety of characters; all evidently the production of an Italian master. But the portraits are of especial excellence, and amount to 10 in number. My friend Mr. R. Wilbraham justly rejoices in his beautiful set of Doni's plates, bound in orange-tinted calf, 'with gilt edges to the leaves,' by C. Lewis.

ALMANSA. Give us a score of them : they are preferable to all the squeezed-up portraits, within capital initials, which I ever beheld.

LISARDO. Indeed I can do no such thing ; having been already, I think, extremely indulgent in the variety of specimens exhibited. And here, reverting to the point from which we set out, let us close that branch of the discussion, connected with ornamented capital initials, as a most essential department of decorative printing : observing only, by way of farewell remark, that there is scarcely any branch of the subject of which we have been treating more capable of being applied to apt and elegant uses. I regret indeed, generally speaking, that it seems to have fallen into disuse.

LORENZO. Is that really the case ? and has the disuse of it been gradual ?

LISARDO. Perhaps I am wrong in making so round an assertion. It has of late been revived, I admit ; but not altogether in the most successful manner, or worthy of the models which have preceded. The present age seems unmindful of the elegant revival of these capital initials, *upon copper*, about a century ago ; and of their regular use till within nearly thirty years of our own times \*

ALMANSA. Are they gone never to be recalled ?

LISARDO. That would be a melancholy conclusion. Sooner let us unite the contents of our silken purses, and

\* *till within nearly 30 years of our own times.*] Among the last specimens of this beautiful branch of decorative printing, are the classical publications of PINE : especially his *Horace*. The *Magna Charta*, however, of JUDGE BLACKSTONE, is of still more exquisite beauty ; and the introduction of several public buildings of Oxford, within the capital initials, was at once classical and appropriate. The more humble performance, now immediately under the reader's eye, exhibits an attempt to renew this interesting but thrillingly-expensive department of book-decoration ! Of the success of the attempt, I must hope, rather than pronounce.

have an alphabet or two of capital letters designed and engraved by the first artists of the day.\*

BELINDA. Yet printing, I presume, has been, upon the whole, in a progressively improving state ; and that now we may be considered as nearly at the acmè of the art.

LISARDO. Very far indeed from it ; and I will tell you particularly *why*. In the first place, the age of *good paper making* in this country is gone ;† or rather, perhaps, has never yet arrived.

\* *by the first artists of the day.*] Mr. Douce possesses two charming folio volumes, which formerly belonged to Tutet—and are described in the *Bibl. Tutet.* no. 481, as ‘ Initial Letters, Vignettes, Cul de Lampes ’—containing specimens, upon copper, of a vast variety of early fanciful performances of the character above mentioned. Among them, is a set of initials decorated with the dance of death : see vol. i. p. 41-2. I cannot however suffer the subject of CAPITAL INITIALS to be wholly dismissed, without calling the attention of the tasteful and the curious to the very elegant and apposite decorations of this kind which were designed by Mr. BIRD, and engraved by Mr. E. Byfield, for Mr. Gutch’s reprint of Dekker’s *Gulls Horn Book*, in 1812, 4to:—a work of equal singularity and entertainment.

† *the age of good paper making, in this country, is gone.*] It may perhaps be necessary, in the more cautious and matter-of-fact vehicle of a note, to qualify the above saucy declamations of Lisardo. Methinks I hear the reader remind me, in the outset, of the *Bartholomæus* of W. De Worde, of the xvth century—said to represent the earliest specimen of paper-making in this country?! I am not indifferent to the force of this interrogatory ; and, as may be seen in vol. i. p. 56, (sign. g iiiij) and vol. ii. p. 320, &c. of the *Typog. Antiq.* have entered upon much gossip relating thereto. But we may soberly ask, if the art of paper-making had not left us, or was scarcely exercised, in the seventeenth century, (as it is admitted ‘ by the knowing in these matters, ’) why almost all our publications, of any splendour or note, up to the middle of the eighteenth century, were executed upon paper procured from abroad, and particularly from Holland or the Low Countries? The famous *Cæsar* of Dr. Clarke, of the date of 1712, folio, has always been pronounced to exhibit paper of foreign manufactory. It has that quiet and eye-soothing tint, so peculiar to the paper of the foreign books of the same period ; and, like that of the *Variorum Classics*, you may give this paper many a tug before it yields to the effort made upon it. There is a thinness, too, in the paper of almost all the books printed in the Low Countries, and especially in those executed by the *ELZEVIRS*, which in no respect interferes either with the mechanical operation of the press, or the clearness and quietness of the effect upon the eye.

LYSANDER. What mean you ?

PHILEMON. Treason ! Treason !

LORENZO. Beware of the departed spirit of Mr. WHATMAN, and of the living ones of Messrs. DICKINSON, and SWANN.\*

In respect to the tint of our paper, hear what the Rev. Dr. Lancaster (in a letter to the Rev. Dr. Charlett) said, perhaps fifty years ago. 'I never heard English printers blamed so much for any thing, as for their paper's being too white. I have found by experience that eyes are very good things ; and yet I will not say that I found it out first ; for they say old Friar Bacon knew it, and even some Antediluvians lived long enough to discover it. Now brown paper preserves the eye better than white ; and for that reason the wise Chinese write on brown. So the Egyptians, so Aldus and Stephens printed, and on such paper or vellum are old MSS. written : and when authors and readers agree to be wiser, we shall avoid printing on a glaring white paper. The completest specimen of excellent typography, in every respect, is the Louvre Thomas à Kempis, folio.' *Nichols's Literary Anecdotes*, vol. ii. p. 723-4. However, of late years, the snow drop has yielded to the cowslip ; and cream-coloured paper has triumphed over white. Any thing but blue—or pink ! 'twould a Saint provoke.' That ALDUS should have ever used the former!—and that . . . . . should ever think of giving such a specimen a place upon his exquisite book shelves !!!

\* Messrs. WHATMAN, DICKINSON, and SWANN.] In selecting the above names, I am sure Lisardo is above every feeling or imputation of invidious comparison. Let Messrs. HOLLINGSWORTH and STREETS, and the reputation attached to their names, 'live (if they wish it) in description, and look green in song.' But of the above gentlemen . . the former had long and justly enjoyed (also among foreigners) a very brilliant reputation : the second, in the firm of LONGMAN DICKINSON, and Co. has recently improved even upon the excellence of Didot's machinery—and has produced a sort of India-paper-tinted 'article' (to borrow the current phrase) quite delightful in colour, and apparently of equal excellence in substance. There is a story 'extant,'—not however 'in choice print'—that a few of the principal London manufacturers of paper made a bet respecting the production of the finest 'article' (again I speak, 'according to art') in the trade : and who should win this bet but the house of Messrs. Longman, Dickinson, and Co. ? ! Mr. Dickinson, who more especially directs the concern, is a smart, lively, energetic little man : born for action ; and full of eagerness and enthusiasm to shine in his business 'aut Cæsar aut nullus.' That the head of Mr. Dickinson may not, however, turn giddy—and unpleasant results ensue—from this 'oratio perimetica,' it may be of service to that meritorious gentleman to read, onwards, some dozen lines or two. For Mr. James Swan, who hath the glorious distinction of furnishing paper for the CLARENDON PRESS, I have always felt more than ordinary respect : and I have given him, peradventure, in employing his skill for the third and fourth volumes of the *Bibl. Spenceriana*, and for the pre-

LISARDO. I fear not a legion of them.

ALMANSA. Thou art a dragon-like hero, my Lisardo . . . but consider a little. . . .

LISARDO. I speak not without previous consideration. I repeat it—a good fair crown octavo ream of *Dutch Paper*, in the time of our well-beloved William the Third, is, generally speaking, worth an imperial ream of the time of our venerable George the Third! —Out upon it . . . fie on half of your fantastical scientific improvements! 'Tis most gross . . .

ALMANSA. You are raving.

LISARDO. I am sane and sober. What! to snatch, as 'twere, the Promethëan torch from Heaven and apply it to the purposes of deception! Out, on't, again, I say . . . Fie on your chemical experiments \* . . . and do not expect

sent work, more than shadowy proofs of such a disposition towards him! The reader shall judge whether he have not merited all that is here meant to be said in commendation of his rags, his rivulet, his wheel, his pulp, his Didot-machinery, and his spacious steam-heated drying rooms!

\* *Fie on your chemical experiments!*] Both 'loud and deep,' I fear, will be the anathemas of that eminent Castor and Pollux-chemical constellation, Sir Humphry Davy, and Mr. T. W. Brande, on this abrupt and almost ferocious exclamation of Lisardo. But most sure I am, when either, or both, of these renowned philosophers in chemistry, shall happen to read what is *absolutely meant* by the above '*fic*,' they will convert their anathemas into eulogies, or their 'forked fire' of indignation into chaplets of lilies and roses. Thus then it seems to the commentator upon the expression of Lisardo—'*fic upon your chemical experiments.*' The '*fic*' must be considered with reference to the experiments—not of chemistry in general—but upon paper in particular. Contrary to the good advice of Dr. Lancaster (see the last page) our paper makers—ay, all of them, (Mr. Dickinson and Mr. James Swann to boot) love to give what is called '*a cheerful tint*,' a white sparkling appearance to the surface of the paper: and, to obtain this trencherous object, it goes a certain portion of *marisatic acid*! And this, added to cotton rags, plays—I will not say what—with the '*article*' so manufactured.

Did Faust and Schoeffler, or Gutenberg, or Sweynheym and Pannartz, or particularly the two Zainers, ever think of such a process? And where would have been their books, if they had? In a state of perdition: rotten, ruined, irrevocably decomposed into '*rags and tatters.*' Do, pray, curious reader, when thou dost

perfection in *Printing*, till the art of paper-making have resumed its ancient and unadulterated character : till you make paper of *Flax*, or at least of *linen rags*, instead of spongy and base cotton : till you bruise or *mash* it, rather

happen to possess a good fair tome of auncient days, turn over, examine, consider well *the leaves* of the said tome. How, generally speaking, they verify all that the Reverend CLAYTON MORDAUNT CRACHERODE (ὁ μαχαρίτης) used to say of what constituted a sound copy—How they *crackle* ! How they *rustle* !—not to the breeze—for stiff indeed must be that breeze which should move them ! But, how they talk to you ! How they invite you, by such ‘small talk,’ to turn them over—and to read what is impressed upon them ! Is it so with your muriatic-acid manufactured reams ? ! Let me here a ‘tale unfold :’ almost sufficient to

Make each particular hair to stand on end  
Like quills upon the fretful porcupine.

Every one hath heard of the famous edition of Shakspeare, in imperial quarto, (of which however, more particularly, ‘anon’) printed by Mr. Bulmer : and a good many, I verily believe, have heard of the extraordinary copy of it, in the possession of Earl Spencer, which is illustrated by drawings of the late Countess Lucan (the mother of Lady Spencer) and bound in velvet with silver ornaments worked with gold. Consult, for two seconds only, the *Bibliomania*, page 667. Of the drawings, many, in the character of vignettes, are necessarily executed upon the paper of the printed text. Some time ago, very many of these illuminated leaves were discovered to be *spotty* and *perishing*. An alarm was excited, lest the whole magnificent result of sixteen years pleasurable toil should be hastening to premature decay. An inspection took place. Mr. Bulmer ‘groaned in spirit ;’ but, undoubtedly, his frisket and tympan had been guiltless of such a frightful result. The late Mr. Herring, the bookbinder, went through a long, painful, and expensive process to obviate the effects of this *muriatic* leprosy—and I trust the result will be fortunate. The very cedar and mahogany case, which was made expressly for this unrivalled copy, was disposed of ; and another case, entirely of mahogany, has been substituted : his Lordship thinking that the effluvia of the cedar might have contributed to this calamity. So that every chance is now given for the *thousand and one years* longevity of this delightful treasure. For myself, I incline to think that the root of the malady ‘sticks deep :’ and was engendered not far from the banks of the river ———.

This is a painful chord to touch ; but, as sorrow and joy go hand in hand in this world, we must sometimes listen to the *adagio* as well as to the *allegro*. There are hardly limits to the discussion of injuries arising from ‘spongy and base cotton’—as Lisardo properly designates it—to which, add the mixture of ‘muriatic acid.’

than cut it, in its incipient state of manufacture;\* and till an *Act of Parliament* interpose its iron arm for the effectual suspension of all chemical process. You seem amazed! but these are the evils of which I complain: evils, really existing, potent, general, and destructive.

LORENZO. I am indeed amazed; having been perfectly ignorant of the mysteries of paper-making. But what say you to the *Machinery* of DIDOT,† in obviating a few of the difficulties here complained of?

\* ‘A change has been introduced of late years (says an intelligent correspondent) in the method of making the pulp into paper. Instead of the men dipping with a mould a certain quantity of the pulp, and shaking it while the water drains off, till the fibres are interwoven so as to form a sheet of paper of defined substance and dimensions, there are now machines, to which a regulated supply of pulp is furnished, and they convert it into paper, which is wound off, unintermittingly, upon reels. The breadth of the paper corresponds with the size of the machines, but it may be produced of any length, and the only manual labour now required, is the cutting it into sheets of the size wanted.’

† *the machinery of DIDOT.*] The idea of a machine for this purpose (says the same intelligent correspondent) originated in France; and about sixteen years ago, Mr. Leger Didot brought to this country a very rude and imperfect model, which after a variety of alterations and additions by himself, and English artists, principally Mr. Donkin, engineer, has improved into one of the most beautiful and efficacious machines that can be imagined. It consists of a very long endless web of woven wire, which is stretched over two parallel rollers fixed horizontally, at a proper distance; and as they revolve, and carry the wire round, the pulp is delivered, in a fluid state, on the upper surface, at one end; and the water gradually draining off, it becomes sufficiently consolidated by the time it arrives at the other end, to receive a slight pressure, and be drawn off the wire; it is then received on an endless woollen cloth called *setting*, and passed between a pair of pressing rollers, which squeeze out the greater part of the water; after which it is wound on a reel, and cut into sheets, preparatory to being dried and finished.—It would be impossible, without entering into an immense detail, to give more than a sketch of this elaborate machine, which consists of a great variety of apparatus, and abounds in ingenious contrivances.—The same may be said of a machine since invented by Mr. DICKINSON, which accomplishes the same object by a method entirely different. He employs a hollow cylinder, the surface of which is pervious, and is covered with woven wire; and this revolves in a vat of pulp, though not completely immersed, but by the axis, which is a hollow tube, there is a communication from some internal apparatus to a pair of



LISARDO. That question rather respects the *process* of paper-making, than the component parts of the paper itself. I own that Didot's machinery is a vast improvement; because, if I understand it rightly, there is a simultaneous and equable effect, or shaking, upon the whole body of the pulp, during its consolidation into the form, or mass, which it afterwards assumes. And then, for *size*—how ample! The love-stricken damsels of modern times are probably not aware that they may 'speed the soft intercourse' upon a sheet of paper, of dimensions so enormous, that, if the weather prove insufferably sultry, it will serve the place of a quilt or coverlid to the bed.

PHILEMON. O rare invention! Would that it had been known to the *Penelopes*, the *Sapphos*, and *Eloisas* of old! What a huge 'Body of Love-Epistles' would have reached us!

LYSANDER. I think they are well dispensed with; and that we have quite sufficient as it is.

LORENZO. Order! Both the Ladies are rising at once. Lisardo will divert the tempest which threatens us.

LISARDO. Silence and peace!

LORENZO. 'By submitting they sway.' Do not however (to resume the interesting thread of your narrative) forget to notice that improvement in the operation of Printing, effected by means of what is called *Stereotype*.\*

air pumps; and by their action, the paper is formed, and made to adhere to the cylinder, and afterwards detached from it, to an endless cloth, which conducts it to the pressing rollers.—The pulp for this machine is much more dilated than for any other mode of making paper, and therefore admits of the fibres which compose it, being longer, which has a beneficial effect with regard to the texture of the paper, and renders it better adapted to receive a clear and distinct impression.

\* what is called *stereotype*.] The curious reader will of course consult Dr. Rees's *Cyclopaedia* for a full and correct description of the process of printing alluded

**LISARDO.** You are right. Let it therefore only be known that, by some mechanical process, the types are rendered *firm* or immoveable in *plates*; so that when once the text

to by the word above defined by Lisardo. Let me, in the mean while, just inform him that, at the end of Lambinet's second edition of his *Origine de l'Imprimerie*, is an *Histoire succincte de la Stéréotypie et de ses Procédés*. In this brief history, mention is made of GED's stereotype experiments; of which Rowe Mores gave a particular account in his rare treatise entitled '*A Dissertation upon English Typographical Founders and Founderies*, privately printed in 1778, 8vo. Mr. John Nichols reprinted this account at the end of his *Biographical Memoirs of William Ged*; 1781, 8vo. The only successful experiment of Ged was a clumsy *Sallust*, printed in 1789, 8vo.; which, even as a curiosity, is scarcely worth retention in one's library. The Geds, both father and son, (William and James) seem to have been singularly unfortunate; but I will not take upon me to determine whether FENNER, or the Father (for the father had made a connection with one Fenner) be entitled to all that severity of censure which seems unquestionably to be due to *one* of them. Of Fenner, perhaps 'anon.' Meanwhile, consult *Nichols's Literary Anecdotes*, vol. ii. p. 721; vol. iii. p. 602.

To return to the '*Histoire succincte*.' Mention is made therein of the '*Procédés pratiqués en Allemagne, en 1740, par Michael Funckter*'—and further, of the practical experiments of Darcet, Rochon, Reth, and Foulis; up to the year 1780—and of Messrs. Hoffman, Bulliard, &c. &c. down to the present time: but, as far as I can discover, no notice whatever is taken of a magnificent stereotype impression of the Dutch Bible, in 2 volumes folio, published at Leyden, in 1718, by I. Muller, C. Boutesteyn, and S. Luchtmans. This edition is printed in a handsome black letter, in double columns, with marginal annotations in black letter of at least three sizes smaller. The copy of it, which belongs to my friend Mr. R. P. Cruden, has a singular acquisition of a proof, upon a larger folio size, struck off on one side, being a duplicate of a portion of the xlvjth and xlvijth chapters of Genesis; and having, entirely round the text and annotations, a decided mark of the frame in which the subject matter was locked up—or upon which the letters were cast or cut. This copy is uncut. The paper is of a beautiful tone and texture, and may, in every respect, be considered a very interesting curiosity; inasmuch as it is a complete proof of the successful and even splendid practice of stereotype printing long before it was generally practised in Europe towards the end of the eighteenth century. Lisardo, therefore, is somewhat precipitate in telling his audience not to 'expect fine printing in the stereotype productions.'

I cannot, however, close these brief remarks upon the history of Stereotype printing in England, without reminding my reader how much EARL STANHOPE has done to promote this most useful and successful department of the typographical art. The *Greek Testament* of Dr. Dakins, and the edition of the *Bible* at Cambridge, executed on this plan, are proud refutations of the oblique slander

is accurately settled, they may print thousands upon thousands without the loss or variation of a single *letter* or *stop*: and for *Bibles*, *Dictionaries*, or other popular manuals, no method can be mentioned more likely to be attended with general utility. Do not expect, however, *very* fine printing in the Stereotype productions.

PHILEMON. Reverting to the probabilities of base ingredients occurring in the composition of *paper*, it strikes me that, in regard to the purity and soundness of the material, a most decided superiority is obtained by having recourse to *Vellum* \*. . . and when I look upon a fine old ALDUS, or.

cast upon it by Lisardo: while the exquisite performances of DIDOT, exhibited at the recent sale of Junot's vellum library, demonstrate at once its 'capability' of being applied to even the most delicate and beautiful purposes.

\* *having recourse to vellum.*] Would that this subject had not been broached! 'Enough, and more than enough,' methinks, has been already (*Bibliomania*, p. 690-6) advanced upon this sheep and calf-skin theme. Little was Philemon aware of the toilsome (the saucy reader will say *pleasurable*) researches which the mention of the vellum subject calls upon me to disclose: yet why not rest satisfied with the labours of GABRIEL PEIGNOT—and especially with his '*Essai sur L'Histoire du Parchemin et Du Vêlin*, 1812, 8vo.—of which, clad in an apple-green morocco surtout, I possess one of the six (only) joyous copies printed upon large paper! If Gobet's work (of a catalogue of upwards of 1000 different editions printed upon vellum: see Peignot, p. 19) have wholly disappeared, we may the less lament its loss, as Mons. Van Praet has been long occupied on a magnificent folio catalogue of Vellum Books in the royal library of France; and which its learned and amiable author tells me, in one of his epistles, 'he pursues quite at his leisure, and can speak nothing definitively as to the period of its termination.' His liberality has presented me with three sheets of it; comprising pp. 221, 232, and beginning with the Spira Virgil of 1470.

But wherefore, I repeat, did Philemon touch the *vellum chord*? Had he noticed how this chord had been struck in the poeie of 'the olden time.' What says 'mine auncient' minstrel?

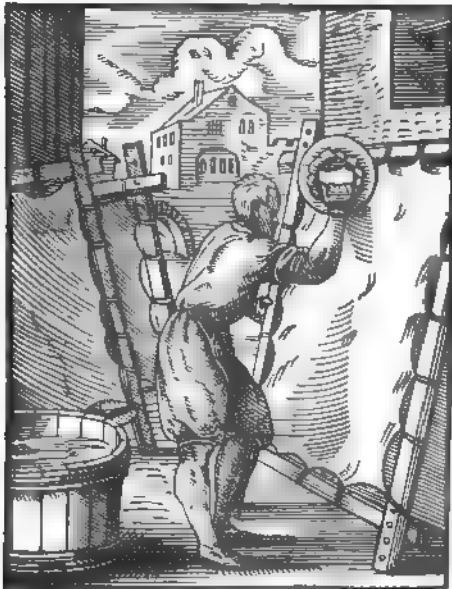
There is also made of the shepes skynne  
Pylches and gloues to dryue awaye the colde  
Therof also is made GOOD PARCHEMYNE  
To wryte of bokes and quayres many folde.

Sign. B. ij.

(*Lytyll treatyse of the horse, the sheep, and the goos. W. de Worde, 4to. without date.*)

if you please, *GIUNTA*—struck off upon this enchanting substance—I own that a certain charm is produced which

Or, preferring the surer guidance of prose, had he been lounging betimes, in the morning, with the 3d volume of Schelhorn in his pocket, reading a *meagre catalogue* of the vellum books (*Ammon. Lit. vol. i. p. 119*) in the collection of Raymund de Kraft—with a note upon the rarity of vellum-printed books, and a memorandum, from Bartholinus, (*Diss. de Legend. libris. p. 95*) of the copy of Luther's Bible, at Copenhagen, upon the same material? The answer is probably immaterial; but among French bibliographers, there is scarcely a writer, from Naudé to Brunet, who is not lavish in the specification of books printed upon vellum. Yet why Monsieur Brunet, in the last and best edition of his *Manuel*, (vol. i. p. vij) should suppress a note, respecting the number and importance of the vellum copies introduced in his work—which had appeared in the previous edition (vol. i. p. xj.)—is, to my finite capacity, quite inconceivable. The note, here alluded to, is well worth consulting upon the subject now under discussion. Before, however, we come to the express mention of books printed upon *sheep or calf-skins*, let us cast a cursory, but approving glance, upon a representation of the method of *dressing* these skins—as exhibited in that pretty and rather uncommon little book of Arts and Trades (under the title of ΠΑΝΟΠΛΙΑ, &c.) which appeared at Frankfort in 1568, 12mo. with cuts from the designs of Jost Ammon.



will be sought in vain among modern similar publications. What things have I not heard of the *Aldine Cabinet in St. James's Place!*\*—to which, more than once, I think, Lysander made some allusion in his First Day's Discourse?

Consult Mr. Singer's ingenious and splendid volume upon *Researches into the History of Playing Cards, &c.* 1816, 4to. p. 177-9: where two other embellishments, from the same amusing work, are given with equal fidelity.

\* *Aldine Cabinet in St. James's Place.*] This is really opening a Queen Charlotte-broadside upon the vellum subject: and so, having fairly got into 'the thick of the fight,' I will strive to render justice to the subject only glanced at by Philemon, and scarcely touched upon by Lisardo. The 'Cabinet' alluded to, is, as all the book world well knows, the property of EARL SPENCER; being situate at the southern extremity of *Spencer House*, and having a sort of semi-circular termination or finishing. It has an immediate connection, by a door, with the library in which the *Editiones Principes* are contained; and with which said 'Editiones Principes,' it is not less well known, that, for three successive years, I kept up a most intimate and congenial acquaintance. This cabinet, in its original state, formed a part of the book-room here mentioned. It is now in every respect more characteristic. The ceiling is coved and semicircular, and is ornamented with compartments of gilt roses. The sides, or rectangular divisions, from which this dome-like ceiling springs, are adorned with branches of palm trees, also gilded. Now come the more precious ornaments, in the shape of *books*—premising, however, that a half length portrait of the late Duchess of Devonshire, when a child, by Gainsborough, is placed over the entrance-door of this cabinet. On entering, to the left, is a mahogany book-case, filled—with what, dost imagine, curious reader?—with not fewer than FIFTY CAXTONS!—'decies repetita placebit'—FIFTY CAXTONS!!! Among these are the *Arthur*, the *Recueil* (French and English) the *Book for Travellers*, *Reynard the Fox*, both the *Chess Play* editions, the *Great and Little Cato*, the two *Chaucers*, *Gower*, *Jason*, *Blanchardin* and *Eglantine*, and—no more! 'I'll tell no more.' This Caxtonian (not 'Phoenix') nest, was, during the bibliomaniacal ardour of the year 1812, (being the first year after the publication of a certain *Bibliographical Romance*) worth — thousand pounds: that is to say, at least three times the 'round' number mentioned by Shylock when he talks of 'ducats.' To the right of this cabinet entrance-door is another mahogany book-case; filled—with what, dost imagine, curious reader?—with nothing less than the WYNKYNs and PYNSONs and ST. ALBAN Books of the xvth century: and, among the latter, with a complete copy of the *Boke of Hawking, Hunting, and Cote Armour*, of the date of 1486. (How many times must I mention this delicious treasure?—'A thousand,' if you please, replies my friend Bernardo—the commentator thereupon!)

But where are the VELLUM ALDUSES—exclaims the impatient Honorio?! All things in due order and season—and . . . yonder, to the right of the fire place,

**LISARDO.** It has been my good fortune not only to see, but to handle closely, the Aldine treasures here alluded to. They deserve indeed all that can be said of them; and

behold the vellum treasures in pursuit of! There they stand—warm, comfortable, upon good terms of fellowship with each other, and coated in cases of blue morocco. Read, and go home, and despair . . . and thou wilt not be the first, sympathetic reader, who has experienced the same melancholy sensation.

**EARL SPENCER'S VELLUM ALDUSES.**

*Virgilius*, 1501, 8vo. Bound in olive colour morocco; with a portrait of Virgil on one side, and of Aldus on the other, painted in oil, in bistre colour, by Mr. Fuseli. This copy is indeed of extraordinary, and perhaps matchless, beauty; and is described in the *Bibl. Paris*, no. 201. It was obtained of Mr. Payne. His Lordship possesses the counterfeit of it (published at Lyons) also upon VELLUM; but it is 'sorry coin,' compared with the sterling worth of its precursor.

*Petrarcha*, 1501, 8vo. When Mr. Salvi, a very knowing bookseller of Milan, was shewn, by me, this vellum Petrarch, he experienced a sort of sensation approaching to that of hysterics . . . not at the extraordinary splendor and condition of this copy, but because, formerly, either Count Melzi or the Marquis Trivulzio (at this moment I forget which) had thrown himself upon his knees to obtain from him this identical volume! Mr. Salvi however, on the cessation of a few natural sighs, and after he had obtained complete self-possession, admitted that it could not be in better company than where it is now deposited. The binding is sufficiently whimsical. Lord Spencer was at the head of the Admiralty when it was bound; and a portion of a *court-dress*, of satin, highly ornamented, was devoted to it—with the double felicity of an *Anchor* at the back! This copy however has nothing like the amplitude of the *Cracherode* copy; nor is it, indeed, of such dimensions as the one in the library of the Right Hon. T. Grenville: which latter merits a distinct notice. It is bound in light blue velvet, enclosed in a morocco case; and upon the exterior of the binding, in the centre of the left side, is a *cornelian cameo* of Earl Spencer, wrought by Marchant with consummate skill and success. This precious copy was a present from Earl Spencer to its present owner.

His Lordship possesses also a VELLUM COPY of the reprint or forgery of this Aldine impression: but it is a 'base counterfeit.'

*Juvenalis*, 1501, 8vo. Opposite the first page of the text, there is an illumination, exceedingly well executed, in colours highly preserved, of the poet, laureated, driving before him, with a scroll, (upon which his satire is supposed to be inscribed,) three men, the objects of his indignation. In other respects the copy is sound; but neither very large nor very white.

*Martialis*, 1501, 8vo. This copy has the fore-edge protected by its ancient gilt ornaments: but it is, in other respects, not quite so white as could be desired. It has however something of grenadier-like dimensions.

without flattery or falsehood (for equally do I abhor these twin sisters) they are infinitely beyond what any British

EARL SPENCER'S VELLUM ALDUSES.

*Ovidii Opera Omnia*, 1502, 8vo. 3 vols. In rich old morocco binding. It is probably among the most singular pieces of good fortune, with a collector of vellum Alduses, to obtain so complete and so fine a copy of these rare volumes as the one under description. The condition of them is quite enviable.

*Dante*, 1502, 8vo. The present is what may be called, upon the whole, a resplendent copy; and the binding of it, by Herring, in olive colour morocco, such as suits well with the condition of such a treasure. Very few finer specimens of a vellum Aldus are to be met with.

*Sophocles, Gr.* 1502, 8vo. Unluckily, this exceedingly rare specimen of a vellum Aldus is very imperfect: having only half the *Electra*, and wanting the whole of the *Ajax flagellifer*. The condition of what remains of it only makes us the more regret the want of the severed pieces. It is of such rarity, that Mons. Renouard had no suspicion even of its existence. It was obtained from the Abbé Celotti.

*Anthologia Græca*, 1503, 8vo. In fine original binding. This precious copy was purchased of Viscount Valentia at a price proportioned to its rarity and worth. It had been obtained by that nobleman from a library in Sicily. The late Bishop of Ely first mentioned to me the arrival of this Aldine treasure in London; and I well remember the delight and even eagerness with which he dwelt upon it—observing that, ‘he would himself give some sixty guineas for it—but I suppose (added he) that my Lord Spencer must have it, at a much higher price, and so I yield.’

*Homerus; Opera Omnia, Gr. sine anno*, 8vo. 2 vols. The first volume of this truly valuable acquisition to a VELLUM ALDINE CABINET was obtained by his Lordship some fifteen years ago. The second was procured at the sale of the *Larcher Library*: as his Grace the Duke of Devonshire and his Lordship bought the Larcher copy between them; each of them, before, having but an imperfect copy—and thus were enabled to render their respective copies complete. The copy under description is in delightful condition; and the first volume of it has rather an interesting fate attached to it. It was the last book which ROGER PAYNE ever bound; or, rather, death surprised him in the execution of it. To commemorate such an event, his Lordship felicitously adapted the two following Homeric verses: causing them to be gilded, in Greek capitals, upon the exterior of the left side of the binding. The first verse is from the xviii<sup>th</sup> book, (v. 380) the second from the xv<sup>th</sup> book, (v. 478) of the *Iliad*. They have a prefix, thus:

ΠΑΓΑΝΟΣ ΕΠΟΙΕΙ

Ὅφρ' ὄγε ταῦτ' ἐπονείτο ἰδυίῃσι πρᾶκίδεσσι,  
Ζωὸς ἐάν; νῦν δ' αὖ θάνατος καὶ μοῖρα κηχάνει.

subject, Nobleman or Commoner, hath yet brought together in the same department of collecting. The very spirit of Aldo Manuzio seems to breathe in that sequestered and classically decorated Cabinet!

PHILEMON. Do you forget the name of MAC-CARTHY?

EARL SPENCER'S VELLUM ALDUSES.

*Pindarus, Gr.* 1513, 8vo. This is the rare and precious volume which Count Reviczky, during the sale of the Pinelli Library, slyly took out of his pocket to tempt its present Noble Owner to become a collector of fine Alduses: see the note in *Bibl. Spencer.* vol. ii. p. 239. It is in extraordinary condition; and the skill of Mr. Herring, who has bestowed upon it an appropriate olive-colour morocco binding, has redeemed it from the choking thraldom and tawdry taste of its previous condition. A more lovely vellum Aldus can with difficulty be conceived.

*Senecæ, L'Arcadia*, 1514, 8vo. This tall, clean, and desirable copy is ornamented, both at the beginning and end, with an ancient illumination. It was formerly in the Paris Collection; and has the original and characteristic binding upon the sides, with a modern back. This may in every respect be considered a most estimable vellum bijou.

*Cicero, De Officiis*, 1517, 8vo. We have here a charming specimen of the quiet classical taste of the binding of Roger Payne, in olive colour morocco: and the condition of the copy itself is such as to 'rejoice the eye and comfort the heart.'

*Libanio Nicolas Le Vulgari Elegantie de Messer*, 1521, 8vo. A precious little volume: smooth and brilliant throughout. An ancient binder however has shewn his skill in the use of the 'trenchant steel'—as the late Dr. Ferriar expressed it. This copy is beautifully bound by Herring in olive colour morocco.

*Poete Tres Egregii, &c.* 1534, 8vo. This is a crompt copy, and the binding of it, in red morocco, by Kalthoeber, is not of first rate taste or skill. It is however among the earlier vellum specimens of the press of Paul Manutius.

Such are the ALDINE EDITIONS PRINTED UPON VELLUM in the Library at Spencer House. Possible it is, that the reader may begin to feel his appetite increase, rather than diminish, respecting these vellum bijous; and may even wish to disport himself yet further in this membranaceous pursuit... The signal is given—and the 'hunt is up!' Yet a moment pause. As it has never been the professed object of the Noble Owner of this collection to collect vellum books, we are not to expect any thing like a *Mac-Carthy competition* in the list which 'hereafter follows.' We will first, however, beat one wood, thoroughly, before we enter upon another... Remember therefore, curious reader, thou art yet within the precincts of the *Aldine Cabinet*. The order pursued is alphabetical: with references to the volumes and pages of the *Bibl. Spenceriana* for fuller descriptions of the respective editions.



LORENZO. Rather let us just here suggest the rivalry of a *neighbouring* vellum collection — belonging to a Noble Nephew of the said illustrious character. It will be obvious

EARL SPENCER'S VELLUM BOOKS.

*Aristoteles. OI TON APICTOTÉΛΟΥΣ ὄροι ἀρετῶν καὶ κακιῶν μετὰ τῶν ἰδίων πάνυ ὀφελίμων. ΠΑΡ' ΙΩ. ΧΕΡΑΔΑΜΩ ἐν ἐπιφανοῦς τῇ πόλει λευκεῖα ἔτει ἀπὸ θεογονίας. α. φ. κ θ μηνὶ Σεργκλιῶνι.* 8vo. Such is the title and imprint, within a border of coat armour, (being those of France, with angel supporters at bottom,) of this very scarce and very precious volume of Greek printing, upon vellum, of 7 leaves only. This copy was formerly Colbert's: see *Bibl. Colbert*, vol. iii. no. 16106: where it was sold for 3*l*.15*s*. A ms. note of the late George Mason informs us that Fabricius had never seen this Editio Princeps; and that the Greek dedication of Chæradamus to Francis I., which follows the title, was never reprinted. Each page is illuminated with a gilt border; and very many lines and letters, in each page, have the same species of illumination—after the manner of that of a Missal. This copy, probably unique, was one of his Lordship's earliest acquisitions. It is indeed singularly precious.

*Biblia das ist Die Gantze Heilige Schrift Deutsch D. Mart. Luthers. Lüneburg.* 1627, 3 vols. 12mo. These closely-printed and beautifully-conditioned volumes have been cruelly deprived of their marginal amplitude. I do not know that there exists a more successful experiment of close and heavy printing upon vellum of the firmest texture and fairest tint.

*Cicero; De Officiis, De Amicitia, &c.* 125 numbered leaves, exclusively of a table of 2 leaves, not numbered. This beautiful copy of a vellum book, executed in italics throughout, is without date or name of printer: but I suspect it be a production of the GIUNTA PRESS. This copy has been cropt, but it is sound and of a fair colour.

*Constitution (La) Française. A Paris, 1791, 18mo.* Printed by the elder Didot upon stout but fair vellum. This bijou is scarcely more than 4 inches in height. In red-morocco binding.

*Cornazano Proverbii di Messer Ant. In Facetie. Parigi, 1812, 8vo.* The editor is Monsieur Renouard; and the printer, Didot the elder. The vellum and the printing are quite perfect: but Bozerain Lejeune, in the gorgeous rather than tasteful binding which he has put it, has too much choked it. This is one of only six copies upon vellum; and presented to Lord Spencer by the editor.

*Heures a l'usage de Rome, 1502, 8vo.* Printed for Simon Vostre. A choice copy of an highly illuminated volume of Heures: obtained of Mr. Gutch of Bristol.

*Ilora. &c. sec. Us. Trecent. Impêsis, &c. Simonni Vostri, 1506, 8vo.* See vol. i. p. 72. A fine and uncommon volume.

that I allude to the Vellum Cabinet of His Grace THE DUKE OF DEVONSHIRE. I have heard extraordinary things of that Cabinet.

EARL SPENCER'S VELLUM BOOKS.

*Here. Sec. Us. Rom. Imprim. pour G. Eustace par Nicolas Hygman. Cropt,* but in fair condition, and a very elegantly printed book.

*La Deploration de leglise militante sur ses Persecutions interieures, &c. Composee par le traucteur des voies perilleuses. Imprimee a Paris a la rue iudas pres les carmes. Les mil cinq. ois et douze, &c. pour Guillaume eustace, 8vo.* In signatures A, B, C, in eights; and D in six. The composition is in French verse. The usual device of Eustace (see p. 45 ante) is at the beginning; and a larger one, of the arms of France supported by greyhounds, (of which I do not remember to have seen any other specimen) is at the end. The volume was probably a small quarto. A beautiful copy of a very uncommon book.

*Martialis Farnabii; Londini, excudebat Robertus Junius impensis Philemonis Stephani et Christophori Meredith. M.DC.XXXIII. 8vo.* A frightful volume!

*Phœdri Fabelle Novæ. Paris. Apud A. A. Renouard. 1812. 8vo. E. Typis Crapelet.* A very beautiful little volume of delightful printing upon delightful vellum.

*Piemonte Pœsie Campestri del. Parma. Dalla Reale Stamperia. 1788, 12mo.* An excessively pretty book. The printing is very delicate.

*Sommario Arcadia del. Tutta fornita et tratta emendatissima dal Svo Originale. Impressa in Napoli per Maestro Sigismundo Mayr. &c. MDIII. 4to.* Contains signatures A to N: in eights, with the exception of M in six, and N with four leaves. The illuminations are elegant as well as ancient: but the volume (bound by Kalthoeber in light green morocco) has been 'bereft of its ancient grandeur:' and the vellum is too much soiled. This is a book of extreme rarity.

*Terentius. 1505. Printed by P. de Giunta.* This copy has not only been mercifully cropt, but the condition of the vellum is most repulsive. It is yet, however, a *Giunta Vellum*.

*Testamentum Novum, Gr. Latet. R. Stephanus, 1568, 12mo. 2 vols.* De Thou's own copy—of tremendous breadth and substance! In the soundest possible condition. A very extraordinary book.

*Testament Deutsch. Das New. Widerumb. 1535, 2 vols.* The text is that of Luther's version. The vellum is stout but not coarse, and the colour, upon the whole, rather fresh and fair. In very fine condition. The wood-cuts are spirited and numerous.

*L'usage et forme qu'on a coustume user en cōduite de procès et indication de crimes (Ancienne Coustume de Normandie,) 8vo.* A prettily-executed volume, (without date or name of printer) in the black letter: apparently about 300 years ago.

**LISARDO.** Probably not more 'extraordinary' than its intrinsic curiosity and worth merit : \* for almost equally well

EARL SPENCER'S VELLUM BOOKS.

*Valerius Maximus.* Without name of printer or date, 8vo.: but evidently a counterfeit of the Aldine. The vellum is both coarse and yellow.

Such is the complete set of volumes printed upon vellum 'within the aforesaid Aldine Cabinet at Spencer House;' where the Noble Owner himself generally sits—regardless of all the casualties and maladies usually attendant upon the exhibition of this *fifth symptom* of the Bibliomania! See a certeine werke so ycleped : p. 690. Now, courteous reader, art thou disposed to withdraw thy steps from this stone mansion of 'Book-Rarities;' or dost thou ask if there be yet *other* vellum treasures—if a certain *Record* speak true? I understand thee. Thou dost wish to have marshalled, in close and firm array, *all* the vellum volumes 'recorded' in a capacious werke ycleped BIBLIOTHECA SPENCERIANA. Is it not so? They are here, then, at thy beck—with references to the volumes and pages of the said work.

*Agenda Ecclesie Moguntinensis*; 1480, 4to. Thick and sombre vellum : B. S. vol. iii. p. 146.

*Anthologia Græca*; 1494, 4to. This lovely book, which had been barbarously strangled by the binding of Kalthoeber, has been recently attired in olive-colour Grolier-fashioned morocco binding, by C. Lewis : which has given it both amplitude and freedom of opening. Yet who, on beholding the first page of the text, surrounded by a classical illumination, (executed expressly at the desire of Lorenzo de Medici, who intended the volume for a present to his grandson, afterwards Leo X.) who, I say, does not 'heave a sigh' at the spoliation of parts of the surface, and at the devastating progress of the steel of some previous binder? B. S. vol. iii. p. 3.

*Biblia Sacra, Latine*; Fust and Schoiffher, 1462, folio, 2 vols. A large and noble copy, with ancient illuminations, in a high state of preservation. B. S. vol. i. p. 11.

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; Jenson, 1476, folio. Although this copy be of slenderer dimensions than the one in the collection of Sir M. M. Sykes, and more particularly than that in the library of the Duke of Devonshire, (from the Merly collection) it is nevertheless a very choice and desirable specimen of Jensonian printing. The vellum is delightfully delicate, but sometimes too much discoloured. The illumination, in the first page of the text, is quite transporting. B. S. vol. i. p. 52.

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Hailbrun. Venice, 1476, folio, 2 vols. It must be admitted that Hailbrun has here defeated Jenson; if neatness of type and delicacy of vellum and printing be considered. More lovely tomes (which might as conveniently have been bound in a single volume) can hardly be imagined. B. S. vol. i. p. 34.

\* See page 362 post.

am I acquainted with that Cabinet also. The collection is less extensive, especially in the Aldine department, than that of Earl Spencer; but then there are, in it, some glori-

EARL SPENCER'S VELLUM BOOKS.

*Biblia Sacra. Moravus. Neapol.* 1476, folio. This copy is of ampler dimensions than either of its biblical companions; and is, I apprehend, a much scarcer volume. The binding (by De Rome) is most wretched; and too many of the leaves have a jaundice tint. Yet who would not wield in triumph a VELLUM MORAVUS? B. S. vol. i. p. 35.

*Biblia Sacra. Germanice*, 1524, folio, 3 vols. Was it from the sight of this copy that Luther resolved upon putting forth a few vellum impressions of his Bible of 1539? See vol. i. p. 164 of this work. It must be admitted that these volumes are equally precious and rare. The *Prophets* (printed afterwards) are wanting to render the sacred text complete. B. S. vol. i. p. 58.

*Bonifacius. Lib. Sext. Decretalium, Mentz*, 1465, folio.

—————, 1465, folio.

—————, Venice. 1476, folio.

To dwell minutely upon these splendid and genuine copies of a well-known work, after the details already given, were a waste of words and a fruitless exercise of the reader's patience. Consult B. S. vol. iii. p. 197-200.

*Breviarium Romanum. Nonantula*, 1480, 8vo. A volume of extreme rarity and correspondent worth. Its condition both within and without is most desirable. B. S. vol. i. p. 145.

—————. *Ambrosianum, Milan*, 1487, 8vo. Of equal interest with the preceding article, and in not less covetable condition.

*Cato. (Dion.) Disticha de Moribus. Without date.* This precious and unique fragment gains, in intrinsic curiosity and worth, what it loses in beauty and perfection of condition. I am not sure whether it be not as old as the year 1450: but read the bibliographical homily hereupon in the B. S. vol. iv. p. 474.

*Cicero. De Officiis. Mentz*, 1465, 4to.

—————, 1466, 4to.

'Ah, sure a pair was never seen'—But our theme is too dignified for operational disporting: so, anxious reader, look for three minutes only into the B. S. vol. i. p. 304-7.

*Clemens V. Constitutiones. Mentz*, 1460, folio. A magnificent creature!—as a thorough bred bibliographical sportsman would exclaim. B. S. vol. iii. p. 287.

—————, 1467, folio. By no means unworthy of its precursor; but this copy is not quite so tall.

—————, Venice, 1476, folio, printed by Jenson. This copy is however more discoloured than either Jenson or its Noble Owner could have wished it. B. S. vol. iii. p. 292.

ous *old* vellum books! . . . such as might have served for the pillows of the state-beds of *Jenson* and *Verard*—and upon which those illustrious typographers might have witnessed forms, in their midnight visions, as lovely as those of the Persian Hour! !

EARL SPENCER'S VELLUM BOOKS.

*Coustumier de Normandie*, 1483, folio. This singular volume gains in rarity what it loses in beauty. It is also the first edition of a work, reprinted probably as frequently as any with which the reader's recollection may furnish him. B. S. vol. iii. p. 295.

*Durandus. Ration. Div. Offic.* 1459, folio. What a noble volume have we here! Search where you please—in public or in private libraries—at Paris, at Vienna, or at London—you shall no where find a more 'magnificent creature' (again borrowing the sporting phrase!) than the one under description. Too much cannot be said in commendation of it. B. S. vol. iii. p. 302.

*Horæ ad Us. Paris.* 1491, 8vo. *Ad Us. Undegaven*, 1493, 8vo. *Ad Us. Saris.* 1497, 8vo. 1497, 8vo. *Ad Us. Rom.* 1498, 8vo. 1498, 8vo. Consult B. S. vol. i. p. 150-1: vol. iv. p. 510-515. These six copies of 'Hours' after the uses of Paris, Salisbury, and Rome, need not be here more particularly noticed. The pages just referred to will give the reader, it is presumed, sufficient information respecting their comparative beauty and rarity.

*Isidorus. Etymolog. libri. xx.* 1472, folio. It is somewhat singular that two vellum copies (perhaps more) of the first book printed in Germany, with a roman type, should be in our own country. Sir M. M. Sykes possesses the *other* copy alluded to. The present is 'de toute beauté.' B. S. vol. iii. p. 73.

———. *De Responsione Mundi*, 1472, folio. This volume is also another similar production of the same press—G. Zainer's. It is in equally estimable condition. B. S. vol. iii. p. 398.

*Litteræ Indulgentiarum*, 1455. Two copies; upon oblong-shaped vellum. In what *other* vellum list of curiosities will you find even *one* of these Letters of Indulgence? Precious indeed are these documents—and even rarer than 'white crows' or 'black swans.' Do pray read hereupon in B. S. vol. i. p. xlv; vol. iv. p. 573.

*Machazor; seu Breviarium Prec. Judaicar.* 1486, folio. The present is one of two or three specimens, in this extraordinary library, of old Hebrew books struck off upon vellum: and rare and interesting 'specimens' they are. B. S. vol. iv. p. 528: and p. 317, ante.

*Missale Babenbergense*, 1481, folio. A sound and genuine copy of a very uncommon book in *any* condition; much more so in the present. B. S. vol. i. p. 133.

*Moses. Liber Preceptorum.* (1488), folio. A very precious volume, and of acknowledged rarity. B. S. vol. iii. p. 428.

**BELINDA.** Do vellum-books usually afford that species of midnight luxury? If so, my Lysander, let us henceforth discard the pillow of swan's-down, and choose one cased in calf's skin!

**EARL SPENCER'S VELLUM BOOKS.**

*Plinius Senior. Romæ. 1470, folio.* Enough has been already said, as well in vol. i. p. 381, of this work, as in B. S. vol. ii. p. 257, of the extraordinary rarity, and almost matchless condition, of this genuine old volume. The illuminations are still preserved by the pink slips of silk with which they were originally covered. I am not sure that the Noble Owner of these vellum treasures can put his finger upon any other classical volume of so much worth as the present!

*Psalterium Latinè. Mentz, 1457, folio.* Beyond all price: yet not so costly as the copy of it in his Majesty's library; of which latter, some eight or ten years ago, I published a detailed account in the *Athenæum*, vol. ii. p. 369. Consult also B. S. vol. i. p. 107: in which two authorities, the bibliographical history of this FIRST PRINTED VOLUME WITH A DATE may be said, with due humility, to be nearly exhausted.

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*Mentz, 1459, folio. Editio Secunda.* A large and genuine copy: head and shoulders taller than its elder brother. In its day, this noble volume had 'seen some service.' It is a precious acquisition. B. S. vol. i. p. 117.

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*Ling. Sax. Inf. Sine Anno, 4to.* A very singular and almost unheard of production. B. S. vol. i. p. 129.

Well, vellum-loving reader, art thou satisfied with such a splendid detail? Or, dost thou say as Polypheme did to Ulysses, 'More, give me more!' Be it so then—thou shalt catch me, just now, in a kind and accommodating mood: but whither wouldst thou go? 'To ALTHORP. To roam in that wide-spreading forest of russia and morocco-coated books!' 'Cease. The hundred hands of Briareus, and the brazen throat of Stentor would be inadequate'—'But the vellums only, (say you) the vellums, dear Master Rosicrusius . . . wouldst thou withhold an enumeration of such treasures, and thus forbear making your *membranaceous* picture complete?' To Althorp then we go—with the rapidity of Pack, and the curiosity of Iachimo! . . . Again, however, let the order be in the A B C fashion.

*Anacron, Gr. Prefæto Commentario. Parmæ. 1784, 4to.* If the vellum of this book were equal to the types—which Mr. Evans observes are in imitation of those of H. Stephen—(*Cat. Junot*, no. 83,) the effect would be more complete. It is however a very scarce volume; as Mr. Ochéda informs me that Bodoni (the printer of it) assured him there were *only four* copies of it printed upon vellum. This copy is bound in French red morocco.

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*1791, 12mo. Parmæ. In Ædibus Palatinis.* This little volume may be thought a bijou in its way. It is also executed by Bodoni, but in his

**LYSANDER.** You mistake the rhapsody of Lisardo . . .

**ALMANSA.** What ! this language to the Monarch of the Day ! ? Dread the severity of royal punishment.

EARL SPENCER'S VELLUM BOOKS.

small lower-case type. In the same year, the same printer put forth an impression of Anacreon printed in capital letters; of which a copy upon vellum is in the Cracherode collection. The present is a very beautiful copy, bound in green morocco by Roger Payne.

*Aristidis Oratio adversus Leptinem. Libanii Declam. pro Socrate. Aristoteli Rhythmicorum Elementorum Fragmenta. Venet. Typ. C. Palesii, 1785, 8vo. Apud Laurentium Basilium.* Upon the whole, the vellum of this rare volume is sufficiently white, and the present is a very desirable copy of it. It was formerly Count Reviczky's.

*Audoeni Joannis Cambr. Brit. Epigrammata, 1794, 12mo. 2 vols.* Printed by the elder Didot. The editor is Mons. Renouard. The vellum is thick, but white; and a few leaves in the present copy are slightly crumpled. Of very rare occurrence upon vellum.

*Baldovini Franc. Il Lamento di Cecco da Varlungo. L'anno Secolare della Morte di Cecco.* There were only twelve copies (all upon vellum) printed of this performance; and the present is the vrth in number. With it there is the following reprint:

*Stanse del Poeta Sciarra Fiorentino sopra la Rabbia di Maccone Testo di Lingua Ricato a Buona Lesione dall' Ab. Iacopo Morelli. Constantinop. M.D.L.;* with a preface by Morelli. This poem is printed throughout in capital letters, very beautifully; and the entire volume exhibits vellum of the purest lustre. It is also bound in vellum, and tooled very elaborately by Boserain—but we have here rather a melancholy specimen of what might have been thought fine binding!

*Bembo Pietro—della Istoria Viniziana di. In Vineg. per Antonio Zatta, 1790, folio, 2 vols.* This attempt at a specimen of a fine vellum book must be considered a failure. The vellum is thin, but occasionally too yellow; and the introductory part of the first volume is most wretchedly discoloured. Bartolozzi's portrait of Bembo is introduced in the first volume.

*Brancsedero Cardinal.* His Latin Oration in praise of Sixtus VI. delivered at Venice in November, 1799. Printed by Zatta, in folio. The Cardinal's description (at page 24) of the Pope's journey over the Alps, in his 80th year, is rather eloquently composed. The volume however exhibits but an indifferent specimen of a vellum book.

*Callimachus, Opera, Gr. 1793, folio, Typis Bodonianis.* I consider this volume (printed in capital letters) to exhibit the most beautiful specimen of a vellum book which has issued from the press of Bodoni. Every sheet in the present copy seems to have been picked. The recto of the first leaf and the reverse of

LORENZO. Order. I pray you, Lisardo, do not brandish the thunder and lightning of your Jove-invested situation; but pursue, calmly and uninterruptedly, the *vellum theme*.

EARL SPENCER'S VELLUM BOOKS.

the last are the only exceptions; but these are of no formidable kind. This grand book is handsomely bound by Herring in yellow morocco.

*Carminas Ethica—ex diversis Auctoribus collegit A. A. Renouard, Parisiis apud Editorem*, 1795, 8vo. The printing is by the elder Didot. Thick, but white vellum.

*Catullus. Rencensuit Johannes Wilkes, Anglus. Londini*, 1788, *Typis J. Nicholls*, 4to. The reader has already probably perused (see Mr. Nicholls's *Anecdotes of Literature*, &c. vol. ix. p. 50) the gossiping which took place between the printer and editor concerning the execution of this work. It was obtained by his Lordship in the purchase of Count Reviczky's collection; and is one of the three copies only printed upon vellum. Although the vellum be occasionally rather crumpled and yellow, it is, upon the whole, a fair and handsome volume.

*Dion Cassius. Fragments Quedam. Basan*, 1798, 8vo. *Ex Typographia Remondina*. The editor was the Abbé Morelli. The volume is prettily printed, but the vellum is indifferent.

*Discours Preliminaire Du Voyage Pittoresque De La Grece*, 1783, 12mo. *De l'Imprim. de la Soc. Litt. Typog.* This is a curious morcean in any shape; but, upon vellum, it is doubly estimable. The discourse, here printed, was the one intended to have been prefixed to CHOISEUL's *Voyage Pitt. de la Grece*; but, from fear of giving offence to the Russian Court, it was altered to that which usually appears in the work itself. There were very few copies of this impression (containing Choiseul's original idea or plan) distributed, and those only for the author's friends. The vellum is perhaps too stout; but upon the whole this is a most desirable little volume.

*Erasmii Concio De Puero Jesu, &c. Londini Typis J. et J. B. Nichols, et S. Bentley*, 1816, 8vo. This copy upon vellum is one out of six: and a prettily executed book it is—perhaps the most elegant which has issued from the respectable quarter whence it is derived. This small volume is dedicated to Dr. John Sleath, the present head master of St. Paul's school, by Mr. S. Bentley; whose prefatory address, to the youth of that academy, precedes the text of Erasmus. It is a private specimen of ornamental printing, with head-pieces, flowered capitals, and red ink titles. The latter is the least successful part of the volume.

*Horatii Flacci Opera*, 1791, folio. *Printed by Bodoni*. This ample specimen of vellum-printing must undoubtedly be considered—a failure! Forgive, gentle Bodoni, forgive this heart-rending sentence; but though 'Cato be a fine fellow, Master Truth is a much finer one!' The leaves are too thin, and the



It seems to work wonders in your audience: and we shall quickly hear, I make no doubt, of a fierce and vigorous competition between Philemon and yourself for the collection

EARL SPENCER'S VELLUM BOOKS.

whole volume bears a sickly and impoverished aspect. The present copy, although handsomely bound in red morocco by Walther, shews a frightful crumpling of the leaves.

*Laud's (Abp.) Speech at the Star Chamber*; 14th June, 1637, 8vo. pp. 65.

*Fourme of hydding of the common prayers*. Ex. MSS. T. Rawlinson, 3 leaves.

These specimens of vellum printing are taken off upon a quarto form; and with the exception of the copy in the library of St. John's College, Oxford, I know not where to refer the reader to another—in the same form and condition. This volume is handsomely bound in blue morocco; and is undoubtedly quite a treasure in its way. I know not how it is, but till I had seen this famous 'Speech of Archbishop Laud,' PRINTED UPON VELLUM, the energy and argument with which it abounds had never so powerfully struck me!

*Lucani Pharsalia*, 1795, folio. Printed by Didot the elder. If Mons. 'Didot l'aîné' had only executed this volume, upon vellum, he had done sufficient to place his name in the foremost rank of either ancient or modern typographers. The vellum is as perfect as the typographical execution of it is enchanting. We have here little or no crocus-tint; and every leaf seems to have been chosen with singular attention to equality of substance and evenness of surface. Monsieur Renouard, the celebrated Aldine bibliographer, is the editor of it; and he presumes that the accuracy of the text is equal to the beauty of the printing. I remember to have heard him expatiate upon the unceasing care and even microscopic attention, with which, aided by the sagacity of Madame and Mademoiselle Renouard, he pursued the task of collation and correction: and he now enjoys the fruits of such perseverance in more senses than one. The present magnificent book cost its Noble Owner 120*l.*; and his Grace the Duke of Devonshire gave a similar sum for another similar copy of it. It should seem that *only five* were printed upon vellum: (too many by *three*!) three upon *blue paper*: ('horresco referens') and 212 upon the usual paper. Consult *Peignot's Rep. Bibliog. Univ.* 1812, 8vo. p. 207. I quote from a large paper copy of this latter work—penes me—of which only *four* copies were printed. This is about as it should be!

*Magna Carta*, 1816, folio. Printed by Whittaker in LETTERS OF GOLD. This is really a most extraordinary production. Of the ingenious printer of it, something shall be said towards the close of this Day's discussion. Here only let it be observed, that the copy before us is richly illuminated and emblazoned

of snow-white, unspotted, vellum Alduses and Juntas! Yet let me advise both parties to be moderate in their expectations of success; for money alone cannot procure such treasures—and, after all, a sight of the tomes of this kind, in

## EARL SPENCER'S VELLUM BOOKS.

by Mr. Richard Thomson; who has spared neither time nor labour to render his own efforts deserving of the costly material upon which they are bestowed.

*Novelle Otto*; Stampate a Spese de i Signori Giacomo Conte di Clanbrassil, Tomaso Stanley, e Wogan Browne. London. Da Giacomo Edwards. clb.lccc.xc. 8vo. The advertisement, on the ensuing leaf of the title-page, tells us that only 25 copies were printed; including the *four only* which were printed UPON VELLUM. The eight novels contained in it, with brief notices of the original texts from which they were printed, are as follows:

1. *Lacrimosa Novella*. Stampata in Venetia per Alexandro de Viè Venetian, ad instantia de Francesco librer de la Cucha, 1551.
2. *Historia Dilettevole*. Senza nota.
3. *La Giulietta*. Stampata in Venetia, per Francesco Marcolini del Mese di Ottobre nell' anno del Signore MDXXXIX.
4. } *Opera Dilettevole et Nuova de Gratitudine et Liberalita*. Senza Nota.
5. }
6. } *Amorose Novelle*. Senza Nota.
7. }
8. *Caso Notabile*. Venetia, senz' anno.

The daily falling off in price of these 'Novelle Otto' (I do not speak of vellum copies) is sufficiently to be accounted for. A work of this sort, to be thoroughly acceptable to the curious and critical, should not only be most judiciously selected, as to its contents, but most tastefully executed in a typographical point of view; and, in this latter respect, the superiority of the '*Novelle Scelte Rarissime*' published by Mr. Singer in 1814, 8vo. is, I think, directly to be acknowledged: owing, no doubt, to the improvement of printing, in all its branches, since the publication of Mr. Edwards's interesting volume. As to the present copy of it, it is splendid beyond compare: having the title-page, and the beginning and end of each novel, enriched with appropriate illuminations by the pencil of the late Countess Lucan. The vellum also is exceedingly sound and white: and the binding exhibits quite a *keimelion* in the bibliopegistic art! It is in orange-colour morocco; having the sides covered with 32 ornaments, upon dark blue morocco, oval-shaped—in the manner of coins—of the crest and coronet of its Noble Possessor: a single (similar) ornament is at each corner, and 4 are at the back.

*Novelle Galante*. In ottava Rima, dell' Ab . . . C . . . Nuova edizione, corretta, e ricoretta Londra, e si trova in Parigi presso Molini, Librajo, &c. M.DCC.XC.III.

the royal library of France may damp the courage of the most adventurous collector.

PHILEMON. Too true, too true: but cease the cutting

#### EARL SPENCER'S VELLUM BOOKS.

8vo. A very beautiful volume: the vellum being both white and substantial. Bound in green morocco by Roger Payne.

*Ovid de Tristibus, The Three First Bookes of.* Translated into English by Thomas Churchyard. London, 1816, 4to. We have here a singular performance in every respect. The present is one of the volumes which form, as it were, the ROXBURGHE-CLUB LIBRARY. It is a reprint from the only known copy of the original edition of 1587, at Althorp; and the copy before us, also unique, UPON VELLUM, (from the Shakspeare Press) is adorned with a profusion of illuminations, by Mr. Richard Thomson; copied from the more ancient ornamented MSS. in the British Museum. The title-page is richly emblazoned with the coat-armours of the several members of the Club; being 31 in number. Rarely has the adaptation of ancient art to modern productions been more successfully carried into effect!

*Prymer (Goodly) in Englyshe*, 1535, 4to. Printed by Byddell for Marshall. This is a sound and desirable copy of a volume of very uncommon occurrence. It is bound in blue morocco.

*Psalterium, Gr. Sec. Codicem Alexandrinum*, 1812, 4to. The Revd. H. H. Baber, principal Librarian of the printed-books in the British Museum, is the editor of this work; which continues the laudable example set by Woide—of publishing a fac-simile of the text of the Old and New Testament, as that text appears in the celebrated *Alexandrine Greek MS.* of the latter end of the 14th century. The present is one of the twelve copies struck off upon vellum—without notes: and it must be admitted that the attempt has been equally successful as arduous. It is in blue-morocco binding. I shall shortly have another occasion to speak of the able and meritorious labours of my friend the Revd. 'H. H. Baber.'

*Tasso. Aminta Favola Pastorale*, Paris, 1781, 8vo. Printed by Didot, at the expense of Molini. The vellum of this covetable little volume is perhaps somewhat too stout; but it is both white and pure—with the very common exceptions, however, of the recto of the first leaf, and the reverse of the last, being much discoloured. The binding, in red-morocco, is by Roger Payne; and it exhibits a union of the usual excellences and defects of that skilful binder. The tooling on the outsides is in perfectly good taste; but the interior lining displays that dark-blue sugar-paper tint, which carries us immediately to the vicinity of Thames-street!

—, *Rime Diverse*. 1534, 8vo. This impression is indeed a curiosity, as it is from the press of *Antonio da Sabio*: see page 236 ante. Where to refer the reader to another similar copy, of the da Sabio press, is wholly out of my

strain ! Revert, great monarch of the day, to our *own* treasures ; and let not Bodley, Selden, Laud, Harley, and Cracherode \* have collected in vain !

EARL SPENCER'S VELLUM BOOKS.

power. But as the Sun hath spots, (and indeed hath been lately much troubled with them) so this desirable treasure is injured by having a ms. title-page, and the colour of the vellum very materially tarnished. It was recently obtained from the Abbé Celotti.

*Teordanckhs*, 1517, folio. Turn, gentle reader, to the note in vol. i. p. 202, of this work ; and from thence fancy, if thou canst, what must be the lustre and the worth of this glorious volume. Perhaps a fastidious observer might say that it has been somewhat 'shorn' of its pristine magnitude, at bottom ; but the late Mr. Hering must be acquitted of this spoliation—as I make no doubt of this 'shearing' having been previously perpetrated by some foreign brandisher of the ruthless steel ! The *tone* too, of this probably matchless volume, may be thought, by the same fastidious observer, rather *yellowish* ; and the substance of the leaves somewhat *tough*—but let him consider the difference between *Italian* and *German* vellum—and then, for one quarter of an hour, let him not cease lifting up his eyes and his hands in utter transport and astonishment at what comes under his vision ! It is in such a copy as *this*, of ancient art, that we perceive what our forefathers have done, and how much yet remains for their successors to do ! In red-morocco binding.

*Theophrasti Characteres*, &c. Gr. Iohannes Wilkes, Anglus, Recensuit Londini, MDCCXC. Typis Iohannis Nichols, 4to. We have here a companion to the Catullus, noticed in a preceding page ; but this companion has not quite so comely an aspect as its associate. The vellum is very indifferent. Note, however : this impression contains two chapters from a Vatican MS. collated by Amadutius. 'O rare Johnny Wilkes,' what had *North Britons* and *Arguments upon Writs of Error* (consult Burrowe's Reports, vol. iv. p. 2527-2577, 8vo. edit.) to do with vellum copies of Greek and Roman Classics—rather calculated for the quiet student or secluded collector !? Yet there is an interesting oddity in all this ; and henceforth let the editor be numbered among 'vellum-loving bibliomaniacs.' This copy was presented to his Lordship by Mr. Wilkes himself. See Nicholls's *Literary Anecdotes*, vol. ix. p. 471.

Such are the VELLUM BOOK TREASURES, from beginning to end, in Town and in the Country, belonging to the Right Honourable the EARL SPENCER. Comparing some of them with what appears in the MAC-CARTHY CATALOGUE, and the whole with what were in the Collections of LORD OXFORD and Dr. MEAD, the comparison will be far indeed from tarnishing the general lustre of the magnificent library from which such treasures have been selected. Our own

\* See p. 369, post.

LISARDO. Dear be their names, and not less cherished be their memories! Indeed the latter was eminently distinguished for taste and choice. But do not let us forget that

Royal Collection perhaps contains more numerous vellum treasures . . . and I had once thought—but a thousand obstacles rushed forward to prevent the execution of such an idea—And so, good-humoured reader, take ‘en bon gré’—take that which thou dost here receive—not, however, as thou wilt presently find, that I have had ‘my last word’ about ‘vellum-book treasures!’

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#### DUKE OF DEVONSHIRE’S VELLUM BOOKS.

*Augustinus, De Civitate Dei. V. de Spira, 1470, folio.* We have here a genuine sound copy of an old vellum Venetian production. Yet there are too many discoloured pages. The illuminations, however, are both fresh and coeval. This volume is of ‘tried rarity.’ In old red morocco binding.

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the present reigning monarch has shewn more than ordinary attention, in the brightest days of book-collecting, to volumes printed upon vellum. His **ALDUSES** alone \* would form a

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to render *this* copy as perfect as possible.' *Bibl. Edwards.* no. 165, I purchased this copy for his Grace at 29l. 8s. There are also some pencil-embellishments in it, of a quiet good taste; and the book, upon the whole, is a most desirable specimen of Bodoni's vellum-printing.

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——— *Rhetorica Vetus, Jenson*, 1470, folio. In its original condition, this volume must have answered the idea entertained of its beauty in the *Bibl. Spencer.* vol. i. p. 350. At that time I knew not of its existence. It is an especially rare treasure. The copy however is not free from soil, although in a sound condition: and the binder has curtailed its ancient 'marginal grandeur.'

*Clement V. Papa. Constitutiones*, 1467, folio. A sound and perfect copy; but rather more discoloured than usual.

*Florius. De Duob. Amantibus Camillo et Emilia. Guiscardo et Sigismunda. Cesar et Stol*, without date, quarto. Sufficient has been said (*Bibl. Spencer.* vol. iii. p. 326, 330) of this interesting volume to render a vellum copy extremely desirable; yet, curious reader, we have here a copy *partly vellum and partly paper*; in almost alternate leaves. Singular enough, this. The vellum leaves are in most comfortable condition. The binding of this curiosity, by Hering, is both gorgeous and tasteful.

*Galenus. De affectorum locorum notitia*, 4to. without date. The printer was old Harry Stephen; and this rare specimen of his press does it infinite credit. The copy is sound and clean—and was *once* of proportionate dimensions.

*Heures a l'usage de Clermont*, 8vo. printed for *Simon Vostre*. Whoever wishes to see realised all that has been said of the beauty of the printing of the *Pigouchets*, of the *Vostres*, *Bonfons*, and *Kervers*, &c. in the **SECOND DAY** of this work, may find such reality in the present lovely volume: which is tall, broad, clean, and spotless. The binding by Hering, in purple morocco, is worthy of the beauty of the interior.

*Horæ Sec. Us. Sarum.* printed by *Julyan Notary*, 8vo. without date. I know not where to recommend the reader to a choicer copy of a large octavo vellum Notary, than the present. It is in the most desirable condition; and the binding of it by C. Lewis, in blue morocco, is perfectly beautiful and appropriate.

*Homeri Opera Omnia, Gr.* printed by *Aldus*, 8vo. without date. Mention of this copy has been already made at p. 348, ante. These are indeed resplendent tomes; and the binding of them, in deep orange colour morocco, by Hering, is worthy of the loveliness of their interior. Thus then it is. Within 500

\* See p. 371, post.

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sweet posey, I understand, for the gala-dress of any bibliomaniacal courtier! Of his other similar gems, I am not able even to venture at a guess.

DUKE OF DEVONSHIRE'S VELLUM BOOKS.

yards of each other, there are to be found not fewer than THREE ALDINE VELLUM HOMERS: beauteous in complection, perfect in growth, and classical in apparel! What a place is 'London Town!' For this alone, 'perdie,' she might be called the Empress of cities.

*Justiniani Institut. Libr. V. Scheffher, 1472, folio.* A clean, sound, and ample copy. In old morocco binding.

*Lucani Pharsalia, 1795, folio, printed by Renouard.* This sumptuous and exquisite volume has been before noticed, p. 358. The present is the only other copy of it in England. It is not less sumptuously and exquisitely bound in orange-colour morocco by C. Lewis. A very sun at noon-day!

*Magna Carta, 1816, folio, printed by Whittaker in LETTERS OF GOLD.* Mention having been already made (see p. 358, ante) of this gorgeous and truly unrivalled production, it remains here only to observe that the present is one of three copies already executed upon vellum with a purple ground. Its worth may be estimated accordingly. But see the WHITTAKERIAN article, post.

*Mor (La) des Histoires, Verard, 1497, folio, 2 vols.* First edition—and Colbert's own copy of it. What wouldst expect, gentle reader? Illuminations rich and unsoiled; vellum white and firm; margin ample and proportionate?! They are here. Will the Mac-Carthy copy (*Bibl. Mac-Carthy*, vol. ii. no. 3942) presume to 'lift its head' above the present? Rather ask, 'will all the Marshals of France, united, with the Ex-Emperor at the head of them, venture to measure swords with Arthur Duke of Wellington?' I trow not.

*Nonius Marcellus, Jenson, 1476, folio.* This delicious volume came from the collection of the late Mr. James Edwards; and Mr. Evans (see *Bibl. Edwards*, no. 287) shall be my sole authority in the description of it. 'It has the title, and 52 miniatures [capital initials] from the antique, in relief on pale blue ground, most exquisitely painted for the Medici family—as appears by the arms in the beginning of the work. It is impossible for the beauty of this copy to be surpassed.' This competition-exciting description would naturally lead to a tough contest for the acquisition of such a treasure; nor could this VELLUM HELEN be borne off triumphantly until her MENELAUS had inflicted one hundred and ninety nine strokes and a half upon his PARISIAN opponent! But we will resume sobriety of description. This copy, bound recently in a very classical manner by C. Lewis, has its ancient gilt fore-edge; yet it is manifest, from the closeness of the old cutting to the top corner numerals, that it hath suffered somewhat in altitude. Upon the whole, however, this volume has a most joyous and 'spirit-stirring' property about it.

LYSANDER. Philemon, I think, mentioned the name of Count Mac-Carthy—

LISARDO. He did so ; and truly, if the mere acquisition

DUKE OF DEVONSHIRE'S VELLUM BOOKS.

*Palace of Pleasure, William Painters*, 1813. 4to. 2 vol. Reprinted by J. Harding, from a collation of the older editions, with a preface and annotations, by Mr. J. Haslewood. There were only *seven* copies of this reprint upon vellum. The leaves were picked with singular care and nicety ; and take it ' for all in all,' it is among the most successful vellum experiments which any British modern press has produced—considering the quantity of matter to be impressed. It is indeed a very lovely performance. Sir M. M. Sykes and Mr. G. Hibbert are the fortunate owners of two of the remaining six copies.

*Petrarcha. Triompho dello Amore di, &c. M. F.* This volume, which has rather an octavo than a quarto form, (although originally it was in all probability of the latter size) is without date and name of printer ; but I suspect, from the similarity of its typographical execution to the *Arcadia* of *Sannazaro* in Lord Spencer's collection, described at page 351, ante, that, if not in the xvth, it is printed early in the xvith century : and, as such, must be treasured accordingly. A full page has 27 lines, and the signatures *a*, *b*, *c*, and *d*, run in eights ; with *e* in nine leaves. At the end we read :

*Fine de Triomphi del clarissimo  
poeta Francesco petrarcha.*

This rare and estimable volume is handsomely bound in light blue morocco.

————— *Sonetti e Canzoni*, 1514, 8vo. If fragrant flowers and soft music be invoked in the description of a supposed vellum Appian by Ratdolt, of 1477, (see vol. i. p. 404) what substances and sounds ought not to be invoked in a description of the gem now before us !? We must however retain our senses in the outset, however we may lose them at the close, of the description of this exquisite treasure. Know then, by way of exordium, order-loving reader, that this very copy was purchased at the sale of the *Paris Library* (no. 328) : that the purchaser was Earl Spencer ; and that the first possessor of it, in the noble family to which it is now attached, was the late Duchess of Devonshire, Sister to his Lordship, to whom it was presented by her Brother. A gift, in every respect worthy of the donor and donee. Previous to the sale of it, the late Mr. Johnes (ὁ μαχαρίτης) had agreed with his Lordship not to compete with him for it, on condition of that Nobleman's ' withdrawing his forces' from opposing him, the said Mr. Johnes, in the acquisition of the vellum Froissart of 1514 : see no. 546. Thus far the narrative is smooth, simple, and succinct.

Now for the book itself. The Paris Catalogue tells us that ' Mr. P\*\*\*\* had the good fortune to procure it at Florence, where it was universally

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Un autre exemplaire enluminé.

*Panegyrici veteres*, 4to. circa 1490.

*Il Dante*, Mediolani, 1478, folio.

*Ciceronis Rhetorica vetus et nova*, 1475, folio.

*Isocrates*, Gr. Mediolani, 1493, folio.

*Laurentius Valla de Elegantia Lat. Serm.* Venetiis, 1476, folio.

*Anthologia Græca*, Florentiæ, 1494, 4to.

*Les Paraboles de Maître Alain Chartier*, Paris, Verard, 1493, folio.

Un autre exemplaire.

*Les triomphes de France*, Paris, Guill. Eustache, 1509, 8vo.

*Les faits et gestes du Legat*, Paris, Eustache, 1509, 8vo.

*Ciceronis Epistolæ ad Brutum*, Venetiis, 1470, folio.

*Ciceronis Orationes*, Venet. Aldus, tom. 2d. 8vo.

*Anacreontis Carmina*, edente Brunck, Argent. 1786, 12mo.

*Eadem*, Argentiniæ, 1778, 16mo.

Un autre exemplaire.

*Les Œuvres de Marot*, Paris, 2 vol. 1723, 8vo.

*Les Poesies de Coquillart*, Paris, 1723, 8vo.

*La farce du Pathelin*, Paris, 1723, 8vo.

*Les Œuvres de Villon*, Paris, 1723, 8vo.

*Les Poesies de Martial d'Auvergne*, Paris, 2 vol. 1724, 8vo.

*Les Poesies de Cretin*, Paris, 1723, 8vo.

*La Legende de Faifeu*, Paris, 1723, 8vo.

*Racine*, du Dauphin, 2 vol. 8vo.

*Telemaque idem*, 2 vol. 8vo.

*Phædrus*, Paris, è Typ. Reg. 1729, 8vo.

*De janua, Catholicon*, Moguntia, 2 vol. 1460. folio.

*Longus*, *Amours de Daphnis*, 1731, 8vo.

*Les Propheties de Merlin*, Paris, Verard, 1498, folio.

*Virgilius*, Florentiæ, 1741, 4to.

*Puittacus*, *Melioris Statiana Sylvula*, Paris, 1615, 4to.

*Regalis Echo Epigram.* Morelli, Paris, 1610, 4to.

*Orphæi hymni* edente Morello, Parisiis, 1615, 4to.

*Lucretius*, Paris, 2 vol. 1744, 12mo.

*Catullus*, *Tibullus*, *Propertius*, Paris, 3 vol. 12mo 1744.

*Apollonius Rhodius*, Florentiæ, 1496, 4to.

*Homerus*, Venetiis, 2 vol. 1504. 8vo.

*Egnatii de Victoria Francisci I. Carmen*, Mediolanis, 1515, 4to.

*Terence*, en Français, Paris, Verard, folio.

the Giunti. Do not let us be prejudiced or precipitate. There is by far too generally an established antipathy to modern works executed upon vellum. Do you forget the

## VELLUM BOOKS IN THE ROYAL LIBRARY OF FRANCE.

*L'Enéide de Virgile en Français par St. Gelais. Paris, Verard, 1509, folio.*

*La Bible des Poètes ou les metamorphoses d'Ovide, Paris, Verard, 1493, folio.*

*Un autre exemplaire.*

*Valerii Flacci Argonauticon, typis Badianis, 159-, folio.*

*Le Miroir des Pêcheurs en vers, 4to.*

*L'Epinette du jeune Prince, par Bougoin, Paris, Verard, 1508, folio.*

*Le Respit de la Mort, en vers, Paris, Verard, 1506, 4to.*

*Le sejour d'honneur par St. Gelais, Paris, Verard, 8vo.*

*Les folles Enterprises, par Gringose, Paris, 8vo.*

*Les faits de Maître Alain Chartier, Paris, Lelaron, folio.*

*Histoire de la destruction de Troie, par Milet, Paris, 1498, folio.*

*Les sept articles de la foi, de Jean de Meun, en vers, Paris, Verard, 1503, 8vo.*

*Le Mystère du bien et mal avisé, par Personnages, Paris, Verard, folio.*

*Le Mystère de la Passion de notre Seigneur, par Personnages, Paris, Verard, 1490, folio.*

*Le Mystère de la Vengeance de Jesus Christ, par Personnages, Paris, Verard, 1493, folio.*

*L'Art et Science de Rhétorique, Paris, Verard, 1493, folio.*

*Opere Toscane di Luigi Alamanni, 2 vol. 1533, 8vo.*

*Les Triomphes de Petrarque, Paris, 1519, folio.*

*Pamphile en vers Français, Paris, Verard, 1494, folio.*

*Un autre exemplaire.*

*La Nef des dames vertueuses, par Champier, Lyon, 1503, 4to.*

*Sannazarii de partu Virginis, lib. 3. Neapoli, 1526, folio.*

*Pontanus de Obedientia, Neapoli, 1490, 4to.*

*Virgilius, Venetiis, 1486, folio.*

*Stultifera Navis, per Sebast. Brant, Paris, 1498, 4to.*

*La Nef des Fous de Sebast. Brant, Paris, 1498, folio.*

*The Shype of fooles, London, 1509, 4to.*

*Les Regnards traversans les périlleuses voyes des folles de ce monde, par Brand, Paris, Verard, folio.*

*33 Apologues d'Esope trad. par Guill. Tardif. Paris. Verard, folio.*

*Les Nuits de Straparole, Paris, 6 vol. 1726, 12mo.*

*Le livre d'Amadis de Gaule, Paris, 1540, folio.*

*Tristan, Chevalier de la table ronde, Paris, Verard, folio.*

*Budæus, de transitu Hellenismi, Paris, 1535, folio*

*Budæus, de Philologia, Paris, 1532, folio.*

*La Nef de Santé, Paris, Verard, 1507.*

blaze of splendour recently diffused from one end of Pall-Mall to the other by the sale of the JUNOT LIBRARY? Have the achievements of HONORIO, during that memorable day's

VELLUM BOOKS IN THE ROYAL LIBRARY OF FRANCE.

- De Novo Societatis Jesu Collegio, carmen, Romæ, 1582, 4to.  
 La Louange des Rois de France, par Piron, 1744, 8vo.  
 Les deux tonneaux, par Piron, 1744, 8vo.  
 Orlandini, Parigi, 1773, 8vo.  
 Sotise à 8 personnages, Paris, sans date, 8vo.  
 Le nouveau monde avec l'Estrif, Paris, sans date, 8vo.  
 Liber Viarum Lingus sanctæ, Paris, 1520, 4to.  
 Poëme, sur la mort de Jesus Christ, par Massey, Paris, 1627, 12mo.  
 L'arbre des Batailles, Paris, 1493, folio.  
 Quæring, de Societatis Jesu Collegio. Carmen, Romæ, 1582, 4to.  
 Les chroniques de Judas Machabeus, Paris, 1514, folio.  
 Analecta veterum Poetarum, edente Brunck. Argent. 6 vol. 1778, 4to.  
 Etrennes poësies françaises, par Baïf, Paris, 1574, 4to.  
 Le passe temps de tout homme, et de toute femme, Paris, Verard, 4to.  
 Les loups ravissans, par Gobin, 4to.  
 Cicero, de Officiis, Contrefac. d'Alde, 8vo.  
 Cicero, de Officiis, Moguntiae, 1465, folio.  
 Cicero de Officiis, Moguntiae, 1466, folio.  
 Cicero, Epistolæ ad familiares, 1470, folio.  
 L'Oraison que fit Ciceron à César, par Macault, Paris, 1534, 8vo.

Such are among the leading Book-Treasures in the Royal Library of Paris. When Mons. Van-Præet shall have completed and published his magnificent folio catalogue of the whole of the same books, he will have rejoiced the hearts of all worthy bibliomaniacs on each side of the British Channel: and shall have, in particular, the hearty good wishes of the Roxburghe Club for his health and longevity. But why will not the Curators of the said Royal Collection part with their *duplicates*? Why two Spira Virgils of 1470? Or two Aldine Aristotles? Surely these interrogatories are not altogether destitute of meaning?

Let us conclude this 'VELLUM THEME' with a brief but pithy sentence from Casley (*Cat. of King's MSS.* p. xi.) 'It is even wonderful to observe how durable vellum is; some books [he is of course speaking of MSS.] of a thousand years ago have no signs of decay; which, abating accidents, may last to the end of the world. But they made better vellum a thousand years ago, than ever was made either before or since.' Eheu!!

\* *spare your British blushes.*] This is not a little saucy on the part of Lisardo. The art, craft, or mystery of printing upon vellum, in England, has been almost negatively progressive. With less obscurity of expression, but speaking with the utmost candour, it may be remarked that there have been some failures in this

sale, been blotted from your remembrance? How firmly he fixed his eye—and how steadily he pursued his course—when he resolved upon marching off, *au pas de charge*, with the *ne plus ultra* of Didot's vellum printing—the folio *Horace*

department of the typographic art. The *Life of Nelson*, in 2 vols. 4to. is a huge mass of fog and mist: the *Palace of Pleasure*, (see page 356 ante) on the contrary, exhibits sunshine and picturesque clearness: the account of the *Visit of the Foreign Monarchs at Oxford*, of which only one copy—executed for the Chancellor—was printed by Mr. Collingwood, is a palpable failure; but Mr. Utterson's *unique* copy of Mr. Merivale's *Orlando*, 1814, 8vo. printed by Davison, is undoubtedly a neat and very successful experiment. I could mention a prolix list of similar performances; but, upon the whole, the pain would exceed the pleasure in the same proportion that the failures would be more numerous than the successful experiments recorded. Yet much is to be allowed for *bad vellum* and a *pigmy type*. Mr. Bulmer lately purchased some *Italian vellum*, and with a good fat broad-faced black letter, struck off, for my friend Mr. G. H. Freeling, a single copy of a reprint of an auncient werke ycleped '*Newes from Scotland declaring the damnable Life of Doctor Fian, a notable Sorcerer, who was burned at Edinbrough in Ianuarie last. 1591.*' 4to. This experiment was successful in every respect. The ink shone, the vellum had a good *in* and *outer* coat, and Doctor Fian himself would have been—but the subject is too *serious* to be trifled with!

A word or two, however, about *foreign vellum*. I remember calling, some eighteen months ago, with Mr. Bulmer, upon Messrs. Dunn and Coles, Stationers, in Fleet-street, to examine what was advertised to be there sold as *genuine vellum*: and on expressing our surprise that the *surface* of this vellum was rather tough or greasy, or not of so white and uniform a tint as is seen in vellum books printed at Paris, an experiment was made before us. The white and beautiful vellum, of which we had so highly spoken, was immersed in warm water—and, passing an iron parchment cutter beneath, which was pressed closely upon it during the action of passing, there was produced—what dost think, honest reader?—a quantity of *white lead*; which formed this very surface of which we had spoken in such high terms: and which said *white lead*, in a series of years, must in all probability—to speak the least harshly—play '*old gooseberry*' with a vellum book! Avaunt, therefore, deceptive tomes—treacherous as the '*whitened sepulchres*' of the '*olden time*'; and give us back the quiet uniform tint belonging to the vellum leaves of JENSON and ALDUS and GIUNTA.

O formose puer nimium ne crede colori!

\* *the folio Horace of 1799.*] '*De gustibus non est disputandum.*' I do not pretend to say that this is *absolutely* the chef-d'œuvre of Didot—yet where shall we behold a lovelier specimen of a book printed upon vellum? Bodoni's *vellum Homer* I have not yet seen: upon paper, it is delicious; but his *Callimachus* (see page 356) is the finest volume that it has yet been my good fortune to

of 1799 !\* I own that performance pleased me much better than the *Fables of Fontaine* executed in the third following year. But more of this sale in the third and last day of my addressing you. Let us now revert to the subject which seemed more particularly to engage our attention.

In regard to *Modern Printing*—supposing the paper to be ‘as of old’—you ask me whether we are not arrived at the topmost pitch of excellence in the art? I answer, not quite at the topmost pitch: for our types are, in general, too square, or sharp; and the finer parts of the letters are so *very fine*, that they soon break, and, excepting in the very first impressions, you will rarely find the types in a completely perfect state. There is more roundness, or evenness, or, if you will allow the word, more *comfortableness* of appearance, in the publications of TONSON and KNAPTON, than in those of modern times. Much, no doubt, is attributable to the perfection of the paper upon which the printers of that period usually worked.

LORENZO. You seem to be indirectly casting a slur upon the presses of modern times—What will the two *bouncing B's* † say to you?

LISARDO. I am indifferent to their censure, be it ever so severe. Yet let me not be misunderstood. Great obliga-

examine. Upon the whole, the vellum *Bodonis*, at the sale above-mentioned, drooped dreadfully in price—compared with the *Didots*. Among the latter, upon a smaller scale, I contented myself with a duodecimo *Vicar of Wakefield*—snowy, clean, and sparkling; (beware of the ‘*white lead*’—exclaims the chemical bibliomaniac!) and there doth exist a young and comely maiden who is content that this pretty tome should be her wedding-portion! Will her future ‘Lord and Master’ be equally satisfied? ‘I trow not.’

† *the two bouncing B's.*] These capital initials, I apprehend, are intended for the first letters of the names of BENSLEY and BULMER. We shall have ‘a bout’ (as old Capulet says) with these ‘bouncing B's,’ anon.

\* See page 377 ante.

tions are due to many a modern name; but we must not confound the *Type-cutter* with the *Worker* of that type; in other words, with the *Printer*. I love the memory of old WILLIAM CASLON;\* almost as much as Lysander

\* *old William Caslon.*] Do pray, good natured reader, and lover of honesty and ingenuity, sit down quietly by thy fire-side and open vol. ii. p. 355, &c. of that dainty repertory of 'a thousand notable things,' ycleped *Nichol's Literary Anecdotes*—and there thou shalt peruse to thy heart's content respecting this said 'old William Caslon.' How 'he served an apprenticeship to an engraver of ornaments on gun-barrels'—began his first type-cutting experiments by executing a fount named *English Arabic*—attacked the *Roman Pica*, and, after giving (I would hope) that wretched pilferer and driveller, SAMUEL PALMER, (whose 'History of Printing' is only fit for elicampane paper) a half dozen good canings, for his dishonesty, he betook himself to that admirable printer and excellent scholar, WILLIAM BOWYER, who at once perceived and appreciated his worth. Hence, from Caslon's type-foundery, came forth the magnificent impression of Selden's Works, and the Coptic types used for Dr. Wilkin's edition of the Pentateuch. The grateful Caslon always acknowledged Bowyer as his benefactor and master: and such were his improvements in the art of letter-founding, that types were not only no longer imported from Holland, but Caslon's own performances, in turn, became an object for exportation abroad. The crabbed and eccentric Rowe Mores calls our hero 'the Coryphæus of letter-founders.' Caslon died, full of years and honour, in 1766; and in the 74th of his age.

The *matrix* and *puncheon* had not made his heart callous, or his disposition prone 'to treason, stratagem, and spoils;' for our 'William,' like the renowned Britton, the small-coalman, (see *Bibliomania*, p. 438, and vol. iii. post) was, as Sir J. Hawkins informs us, 'a great lover of music, had frequent concerts at his house, which were resorted to by many eminent masters,' and whither he assembled his particular friends and 'the companions of his youth.' Anon, Master Caslon 'removes to a large house in Chiswell-Street, [note, however, that he had before lived 'in *Water-Gruel-Lane*,' but his *Bacchanalian* friends studiously shunning these quarters, he speedily removed therefrom] erects an organ in his concert-room, and gives regular monthly concerts when the moon is at the full, for the convenience of those friends who had a few furlongs to return homewards. Hence, says Sir John, they humorously called themselves *Lunatics*. But further. 'In the intervals of the performance, ('tis Sir John Hawkins who thus narrates) the guests refreshed themselves at a side-board, which was amply furnished; and when it was over, sitting down to a bottle of wine, and a decanter of excellent ale, (of Mr. Caslon's own brewing) they concluded the evening's entertainment with a song or two of Purcell's, sung to the harpsichord, or a few catches; and about twelve retired.' 'O dainty William Caslon!' thou wert made of malleable stuff; and thy reputation, as a master in thine art, as a man of the world, and as a father and Christian, is 'so much to my liking,' that hereafter



does of 'old William Caxton.' The former was of essential service in directing and bettering the typographical taste, some fifty years ago; but let me acknowledge, nevertheless, that, in his '*Specimens of Printing Types*,' all his varieties are exhibited in the Latin language—a most fallacious mode of making us acquainted with the relative.

ensueth a copy of thy candour-speaking physiognomy: taken, on a reduced scale, from the mezzotint of Faber. Thy descendants, as many as now exist, shall, peradventure, view thy honest countenance with a right good will and merry heart: and let them at least acknowledge that the graver of WORTHINGTON has been more successful than that of his predecessor.



In the work, first above referred to, is a copper-plate portrait of another type-founder, of the name of JOSEPH JACKSON; and let the names of MORON, COTTENELL, JAMES, FENNER, also type-founders of once-acknowledged celebrity, be held in equal reverence and respect. ROWS MORES has been their chronicler; but, in his abuse of BASKERVILLE, he exhibits the painful and perhaps mirth-provoking efforts of a man 'kicking against the thorns.' Baskerville was a wonderful creature as an artist, but a vain and silly man. Some account of him has been before submitted by me to the public: see *Introd. to the Classics*, vol. ii. p. 335. The greatest compliment paid to his memory was the beautiful edition of the Works of Voltaire, printed by Beaumarchais in Fort Kehl on the Rhine, with types cast in the matrices of Baskerville. The reader may consult an amusing article, about this edition of Voltaire, in *Peignot's Dict. Rais. de Bibliologie*, vol. i. p. 44; *Suppl.* (vol. lii.) p. vj, note (s).

elegance or proportion of various forms of types. 'Tis like the distant beauty at the Theatre : approach, and you shall see that the bloom upon her cheek comes from the pigment upon her toilet-table, and has not been 'laid on' by the 'sweet and cunning hand of nature.'

BELINDA. O most cruel slander ! Outrageously disorderly, this—or I am much deceived.

LORENZO. Lisardo will explain.

LISARDO. He will : to your complete satisfaction. That there are *some* Ladies, out of nine hundred and ninety-nine, at a Theatre, who, to be revenged upon nature, have recourse to *art*, is unquestionable.

ALMANSA. That position is readily granted.

LISARDO. Good. Now then for the worthy master Caslon's deception.—But let us change the metaphor . . for I would not be wanting in chivalrous gallantry to your sex. The Latin language, either written or printed, presents to the eye a great uniformity or evenness of effect. The *m* and *n*, like the solid surloin upon our table, have a substantial appearance: no garnishing with useless herbs ; or casing, in coat of mail, as it were, to disguise its real character. Now, in our own tongue, by the side of this *m* or *n*, or at no great distance from it, comes a crooked, long-tailed *g*, or a *th* : or some gawkishly ascending, or descending, letter of meagre form—which are the very flanking herbs, or dressings, of the aforesaid typographical dish, *m* or *n*. In short, the number of ascending or descending letters in our own language, the *p*'s, *l*'s, *th*'s, and sundry others of perpetual recurrence, render the effect of printing much less uniform and beautiful than in the Latin language. Caslon therefore, and Messrs. FRY and Co. after him, should have presented their 'Specimens of Printing Types' in the

*English* language: and then, as no disappointment would have ensued, so no imputation of deception would have attached.

LYSANDER. You will not surely pass over *Living Printers* of excellence without a slight notice of their productions?

LISARDO. How stands the sun? Remember the Abbey of St. Alban!

LORENZO. Remember, also, the solemn promise of not flinching a jot from what you have undertaken to perform.

LISARDO. Right, Lorenzo. So bring hither, ye Patrons and Patronesses of Art, the curiously-wrought baskets of well-selected flowers to decorate the bust of our beloved SHAKSPEARE.

ALMANSA. What can this lead to?

LORENZO. Are you so dull, sister? He would expatiate upon the SHAKSPEARE PRESS.\*

\* *the Shakspeare Press.*] Trivial as the theme may appear, there are some very reasonable folks who would prefer an account of this eminent press to the '*History of the Seven Years War:*' and I frankly own myself to be of that number. Nor is it—with due deference be it said to WILLIAM BULMER and Co.—from the least admiration of the *exterior* or *interior* of this printing-office that I take up my pen in behalf of it; but because it has effectually contributed to the promotion of belles-lettres, and national improvement 'in the matter of the puncheon and matrix.'

First however let us say a pleasant word or two by way of 'probeme.' It must not be affirmed that we were strangers to good printing before the establishment of the Shakspeare Press. Tonson's publication of Dr. Clarke's edition of *Cæsar*, of 1712, is too well known to be expatiated upon. A nobler volume never challenged public admiration. Knapton kept up the Tonsouian reputation: and Bowyer, in his *Anacreon* alone, of 1725, taught the foreign typographical critics that we were not quite barbarians at London. Meanwhile the *Oxford and Cambridge Presses* poured forth their delightful quarto and octavo tomes of Greek printing: when at length the star of BASKERVILLE shone with a lustre full of hope and promise. This star ran a short but brilliant course; and at its declension a night of typographical darkness threatened to set in on all sides. To render the gloom, over our country, more complete, as operating by way of contrast, IBARRA, in Spain, DIDOT at Paris, and BODONI afterwards at Parma, put forth their

LISARDO. Even so : but I will not scatter indiscriminately the flowers which you may please to bring for my distribution. The establishment of the Shakspeare Press

extraordinary performances ; and the *Don Quirote* and *Sallust* of the former are yet pieces of workmanship which defy superiority. However, towards the year 1790, after BELL had disported himself and gratified the public with his pretty crown octavo edition of Shakspeare, (illustrated with some charming portraits of the principal performers in the leading characters of the respective dramas) and his miniature *British Poets* from Chaucer to Churchill, the presses of Messrs. BENSLEY and BULMER began to be put in motion : the latter, connected with a plan which may be thus briefly described :

Shakspeare, the poetical 'god of our idolatry,' was also to be made the vehicle of expression and truth through the medium of the pencil and the graver. The BOYDELLS purchased spacious premises in Pall-Mall, on which they erected an extensive Gallery—put the pencils of Reynolds, West, Opie, and Northcote, into motion—and decorated the walls of this Gallery with some of the noblest specimens of modern art, illustrative of the text of the immortal bard. The public were enamoured of the undertaking : and encouraged, by liberal subscriptions, the perpetuity of such art by means of the *burin* : when up started Heath, and Hall, and Sharpe, &c. and the whole machinery was put in motion at once uniform and productive. There wanted yet a third vehicle of perpetuity—the power of the Press. Accordingly, Mr. G. NICOL, whose intimate connection with the family of the Boydells had recently taken place, and who formed one of the social party that first suggested the plan of this magnificent work, resolved upon aiding the general Shakspearian cause by employing the skilful talents of Mr. William Martin, of Birmingham, (since deceased) in cutting sets of types, after approved models ; which he, for a length of time, caused to be carried on in his own house. At this period an accidental circumstance introduced Mr. Bulmer to Alderman Boydell and Mr. Nicol ; and the work now 'grew warm' and promised the completest success. Premises were engaged in the neighbourhood, and to Mr. Bulmer's care and skill was entrusted the typographical execution of the *Imperial Quarto Shakspeare*—intended also as the vehicle of a smaller set of prints engraved from the paintings before alluded to. The celebrated GEORGE STEEVENS volunteered in correcting the press.

In January, 1791, appeared the first Number of this Shakspeare ; containing the Plays of *Richard III.* and *Much Ado About Nothing*. The most sanguine predictions of success accompanied its publication ; and our illustrious Bard, in consequence, came regularly before the public in a suit of clothes so rich and rare, 'that it was a marvel and a joy to behold.' Mr. Bulmer's press being now completely established, the conductors of it were naturally ambitious of 'flying' at other and hardly less noble 'game : ' when forth came, in three grand folio tomes, our not less immortal *Milton* : exhibiting, I think, to the eye of the

was unquestionably an honour both to the Founders in particular, and to the Public at large. Our greatest Poet, our greatest Painter, and two (for let me not make some mortals

fastidious, a still more beautiful and imposing appearance, from the general equality of the lines, and the comparatively uniform structure of the pages in consequence. There is, indeed, about this enchanting edition, an evenness of tint—a mellowness (if I may so speak) of light and shade—which render it quite a master-piece of art. Thus high and radiant in its orbit, the genius of this office began to diffuse its lustre over other less commanding, but perhaps not less interesting, works; and the following list of some of these ‘works,’ remarkable for their beauty or from the circumstance of their being privately printed, may be thought to ‘tell a tale’ which even the uninitiated may peruse with interest. The titles are thus:

BOOKS PRINTED AT THE SHAKSPEARE PRESS.

*Auli Persii Flacci Satyræ, with Brewster's translation*, 1790, 4to. This was one of the first productions of Mr. Bulmer's press, and is a formidable rival of the very best of Baskerville's Classics. It never, however, came before the public. *The Dramatic Works of William Shakspeare*, 1792-1801, 9 vols. folio, and a volume of large engravings.

This magnificent work, which is worthy of the unrivalled compositions of our great Dramatic Bard, will remain, as long as these compositions shall be admired, an honourable testimony of the taste and skill of the individuals who planned and conducted it to its completion. No work of equal magnitude (I speak of the typographical part) ever presented such complete accuracy and uniform excellence of execution. There is scarcely one perceptible shade of variation, from the first page of the 1st volume to the very last page of the work; either in the colour of the ink, the hue of the paper, or the clearness and sharpness of the types. The text was revised by G. Steevens, and Isaac Reed. Mr. Bulmer possesses the proof-sheets of the whole work, on which are many curious remarks, by Steevens, not always of the most courteous description; also scraps of poetry, graphic sketches, &c. &c.

A few copies of the first numbers of this work were printed upon Columbian paper, to bind up with the large prints; but this plan was abandoned. *Contemplatio Philosophica, a posthumous work of the late Brook Taylor, with his Life*, by his relative the late Sir W. Young, Bart. 8vo. 1793. Privately printed. *Claudiani Opera*, 1795-6, sm. 8vo. Never published. One copy was taken off UPON VELLUM for the late Mr. Edwards, the bookseller.

This work, and the Persius above-mentioned, were edited by a gentleman, (then in his youth, at College) who is now well known among bibliomaniacs and scholars. The *Claudian* was printed in the view of completing what was wanting in the series of Classics published by Barbou; but owing to causes, not necessary to be related here, the editor abandoned the design before the entire completion of it.

vain and others discontented) of our most respectable Publishers and Printers, were all embarked in one common cause: were generally and jointly amalgamated, as it were,

BOOKS PRINTED AT THE SHAKSPEARE PRESS.

*The Poetical Works of John Milton*, illustrated with engravings after designs by R. Westall, with a Life of the Poet by Hayley, 3 vols. folio, 1794-5-7. Of these truly magnificent volumes, some mention has been before made: see p. 383-4. They may probably be thought the finest production of Mr. Bulmer's press; and had a copy been struck off upon choice Italian vellum, I can hardly estimate what such a copy would have been worth. As it is, however, this edition of Milton's Poems may compete with the most successful efforts of the best continental printers: and when this is asserted, the talents of Bodoni, Didot, &c. &c. are also borne in recollection.

*Goldsmith's Traveller, and Deserted Village, and Parnell's Hermit*, 1795, 4to. Ornamented with engravings upon wood by Mr. Thomas Bewick. This joint effort of Mr. Bulmer and his friend and companion in early life, attracted a great share of public attention; as well on account of the beauty of the printing, as of the novelty of the engravings: nothing at all equal to, or even approaching, the latter, of their kind, ever having been before executed in this country. Indeed many persons doubted if they really were what they professed to be—engravings on wood; and his present Majesty entertained so great a doubt on the subject, that he ordered Mr. G. Nicol, his bookseller, to procure the blocks for his inspection, that he might convince himself of the fact, which was of course done. One copy of this beautiful volume was printed upon WHITE SATIN; which was purchased by a gentleman of Altona. Three copies were also printed upon—I sigh to name it—English VELLUM! of these, one is in the Royal Library, another is in that of Mr. Hoare, and the third was purchased by the late Mr. Edwards, the bookseller; the price of each was 12 guineas. Mr. Edwards's copy had been disposed of, and was afterwards sold in 1804, in a sale of Choice Books, by Christie; beautifully bound in green morocco, to Sir M. M. Sykes, for 14 guineas.

*The Tears of Penelope*, sm. folio, 1795. By Sir Brooke Boothby, with beautiful engravings from the designs of Fuseli. Now very scarce.

*Descriptions and Drawings of Plants of the Coast of Coromandel*, by Dr. William Roxburgh. Published by order of the E. I. Company, under the direction of Sir Joseph Banks, Bart. large folio, 1795. Only ten numbers of this work have as yet been published.

*The Chase, by Somerville*, 1796, 4to. With engravings on wood; intended as a companion to the *Goldsmith*. The designs were pencilled upon the blocks of wood by John, the younger brother of Thomas Bewick; but the former dying prematurely, the engravings were executed by the latter. This book is every way worthy of being placed by the side of the former; three vellum

in one common white-hot crucible—from which issued so pure and brilliant a flame, or fusion, that it gladdened all eyes and hearts, and threw a new and revivifying lustre upon

BOOKS PRINTED AT THE SHAKSPEARE PRESS.

copies were printed of it. The biographical sketches prefixed to this volume, and to the *Goldsmith and Parnell*, were from the pen of the late Isaac Reed. *The History of the River Thames, illustrated with coloured views by Farrington*, 1796, 2 vols. folio. These volumes were published at the expense of Messrs. Boydell and Nicol; and form but the first of a series which were to comprise the History also of the Severn, the Forth, and Clyde Rivers, but the times proved inauspicious to the farther prosecution of the plan. The above volumes were written by a gentleman, whose compositions are well known to the public.

*Musæus. The Loves of Hero and Leander, Gr. and Eng.* 1797, 4to. Privately printed for Mr. Grosvenor Bedford, the translator. It is a beautiful specimen of printing; but the Greek character is far from being pleasing.

*An Account of Indian Serpents collected on the Coast of Coromandel, containing Descriptions and Drawings of each Species.* By Dr. Patrick Russell, 1796, 2 vols. folio. Published by order of the Court of Directors of the E. I. Company.

*Catalogus Bibliothecæ Historico-Naturalis Josephi Banks, Baroneti, &c. &c. &c. auctore Jona Dryander, A. M.* 5 vol. 8vo. Only 250 copies of this catalogue were printed, which renders it of rare occurrence.

*An Account of Earl Macartney's Embassy to China, by Sir George Staunton, Bart.* 1797, 2 vols. 4to. with a folio volume of Plates. A magnificent publication. The copper-plate vignettes, from the pencil of the late lamented Mr. W. Alexander, are quite delicious of their kind.

*Odes, English and Latin*, 1798, [by Thomas James Mathias, Esq.] sm. 8vo. not published.

*Imitations of Original Drawings by Hans Holbein, in the Collection of his Majesty, being Portraits of illustrious Persons in the Court of Hen. VIII.* (engraved by Bartolozzi) with biographical tracts, 1792, one vol. folio. This elegant work was undertaken by Mr. Chamberlain, the Keeper of the King's Drawings and Medals. The Biography is from the pen of Mr. Lodge, the author of the *Illustrations of British History*. In 1812, the widow of Mr. C. republished this beautiful work in large 4to. dedicated, by permission, to the Prince Regent.

*Rime Scelte di Francesco Petrarca*, small 8vo.

*Componimenti Lirici de' più illustri Poeti d' Italia, &c.* 3 vol. small 8vo. 1802.

*Aggiunti ai Componimenti Lirici, &c. &c.* 3 vol. small 8vo.

*Comentarj intorno all' Istoria della Poesia Italiana, da Crescembini*, 3 vol. small 8vo. 1803.

*Storia della Poesia Italiana da Girolamo Tiraboschi*, 3 vol. small 8vo. 1803.

the threefold arts of painting, engraving, and printing. The nation appeared to be not less struck than astonished ; and our present venerable Monarch felt anxious not only to

BOOKS PRINTED AT THE SHAKSPEARE PRESS.

These, and several other works on Italian literature, all uniformly printed, have been successively given to the public by Mr. Mathias. I mention them here with great pleasure, not only on account of the *general* beauty of the printing, but also of their great utility to all persons who admire the works of the illustrious poets of Italy. No student of the Italian language and poetry should be without a complete set of these elegant publications.

*Canzoni Toscani* da T. J. Mathias, 4to. and small 8vo. These original compositions of Mr. Mathias, addressed to some of his friends, distinguished for their learning, were first prefixed to the above publications ; they were afterwards printed in 4to. but not published. Recently a complete collection of them has been printed, with notes, by *Stefano Egidio Petronj*, an eminent Italian poet, now in England, who bears honourable testimony to the purity and elegance of Mr. Mathias's Italian Muse. No Englishman, probably, since the days of Milton, has cultivated the Italian language with more success than Mr. M. who, (to use the words of a late critic, in speaking of another *oltramontan* scholar,) ' *pro sua Italicorum carminum pangendorum felicitate, inter doctissimos Italiæ viros meritò accersendus est.*' (see page 313 ante.)

*Museum Worsleyanum*, 1798-1803, in 2 vols. folio. English and Italian. This splendid work, of which some notice was taken in the *Bibliomania*, p. 712, and on which the late Sir Richard Worsley expended upwards of 27,000*l.* was never published ; the impressions having been presented by Sir Richard to his private friends, and to the different Universities in England and Scotland. Copies however sometimes find their way into the market ; and, in a recent case of this kind, a well-known Baronet actually gave 400*l.* for one. The first volume was completed some time previous to the appearance of the second ; but the plates of the 2d vol. were presented with the first, without the letter-press ; hence the work is often incomplete, from copies having changed hands between the completion of the descriptive parts of the 1st and 2d vols. The Italian translation of the greatest part of the descriptions in the first volume was made by a profligate and unprincipled man of the name of Badini, then Poet to the Opera-House. Whenever he was in want of money, he used to withhold his manuscript, and thus stop the progress of the work, which never failed to produce the effect he aimed at — a fresh supply from Sir Richard's purse ! Badini was sent out of the country from political causes. The Introduction to the work was from the pen of Visconti.

*Dissertation on ancient Greek Games*, 4to. 1800, with engravings [by James Christie.]



give such a magnificent Establishment every degree of Royal support, but, infected with the *Matrix and Punccheon-Mania*, he had even contemplated the erection of a royal printing office within the walls of his own Palace!

BOOKS PRINTED AT THE SHAKSPEARE PRESS.

*The Father's Revenge, a Tragedy: and other Poems*, by the Rt. Hon. the Earl of Carlisle, 1800, 4to. with Engravings, after designs by R. Westall.

This very beautiful volume was printed solely for the purpose of distribution among his Lordship's friends, and was never published.

*Fabliaux, or Tales abridged from French Manuscripts of the 12th and 13th centuries* by M. le Grand, translated by Gregory Lewis Way, Esq. 1800, 2 vols. royal 8vo. Ornamented with vignette wood-cuts. The first volume of these most elegant pieces was finished some time before the second, owing to Mr. Way's ill state of health, and the tiresome delay of the wood engraver who executed the blocks for the second volume. The preface, notes, and appendix, were written by that accomplished scholar, the late George Ellis, Esq. on whom also devolved the melancholy task of finishing the second volume; his friend Mr. Way dying whilst it was in the press. These volumes are now of rare occurrence. A reprint of the work has lately appeared in crown octavo.

*Poetry of the Antijacobin*, 1801, 4to. Without alluding to the circumstances which gave birth to this edition of these popular compositions, I can safely say that it is a most beautifully printed volume. Some persons may, and no doubt do, greatly regret the absence of the graphic embellishments from Mr. Gillray's pencil, which were originally intended to have accompanied it; but I leave it to those yet living, with whom this edition originated, to explain why they were suppressed. As it is, however, every admirer of beautiful printing ought to place a copy of it on his shelf.

*Le Véritable Génie de Christianisme, ou Oeuvres Choies de Bossuet*, 1802, 3 tomes, 8vo. As a specimen of beautiful printing, I greatly regret that this work was not completed by Mr. Bulmer. The third volume, owing to the editor's embarrassments, was executed elsewhere, in a very inferior style.

*Descriptions and Figures of Two Hundred Fishes*; collected at Vizagapatam, on the Coast of Coromandel. By Dr. Patrick Russell. Published by order of the Court of Directors of the Hon. the E. I. Company, 1802-3, 2 vols. folio.

*The Arabian Nights Entertainments*, translated by the Rev. E. Forster, 1802, 5 vols. 8vo. There are copies in royal octavo and quarto, which latter are exceedingly beautiful, and now uncommon. The embellishments to this popular work, from the pencil of Smirke and the gravers of Heath, Warren, Angus, Eagleheart, and others, are perfectly delightful; and I consider it almost the first legitimate specimen, in chronological order, of classical and appropriate decoration.

**LORENZO.** One of His Majesty's principal hopes and wishes was, for his own country to rival the celebrity of Parma in the productions of *Bodoni*; and I remember to

BOOKS PRINTED AT THE SHAKESPEARE PRESS.

*The Book of Common Prayer, with an Introduction, by John Reeves, Esq.* 1802, 8vo. 12mo. and royal 8vo.. Three equally beautiful editions, and formidable rivals of the best of Baskerville's. Some notice of them has been taken in vol. i. p. viii.

*The Passage of Mount St. Gothard, a Poem*, 1802, folio, by the late Dutchess of Devonshire, with an Italian translation by Sig. Polidori; privately printed.

*Anacreontis Odaria, Gr. à E. Forster, A.M.* 1802. Ornamented with vignettes after designs by Miss Bacon (now Mrs. Forster) beautifully printed. A few copies were taken off on French paper, and certainly nothing ever excelled the beauty and clearness of these impressions. See *Introd. to the Classics*, vol. i. p. 152.

*Giraldi Cambrensis Itinerarium Cambrie, &c. &c. à Ric. Colt Hoare, Bar.* 4to. 1804.

*Howlett's Views in Lincolnshire*, 1805, 4to. The large paper is a very elegant book.

*The Itinerary of Archbishop Baldwin through Wales*, 1806. Translated by Sir R. C. Hoare, Bart. with notes: illustrated with views by Byrne, 2 vols. 4to. Never was the 'otium cum dignitate' better devoted than in the completion of this arduous and entertaining work. Old Giraldus is a most valuable gossiping historian; and the testimonies of Warton and Henry are warm in commendation of him. The publication is in every respect admirable; and copies upon LARGE PAPER 'tell well.'

*On the Architecture of Wales*, 1806. By Sir R. C. Hoare, Bart. Only 20 copies for private circulation.

*Richardson's Dictionary of the Arabic and Persian Languages*, by Charles Wilkins, Esq. 1806-10, 2 vols. 4to. with 50 copies on large paper. This work does great honour to every one engaged in its execution. A more stubborn task can with difficulty be conceived.

*Jones's Grammar of the Persian Language*, by C. Wilkins, Esq. 4to.

*A Grammar of the Sanskrit Language*, by C. Wilkins, Esq. 4to.

These, and some other Oriental Works, do great honour to Mr Bulmer's press.

*A Disquisition on Etruscan Vases*, 1806, [by James Christie] sm. folio, with engravings, privately printed. Copies, which have found their way into sales, have brought as much as 16*l*. It is but justice to say of the highly respectable author of this work, and the *Dissertation on the Greek Games*, that their ingenuity and learning raise him to a considerable eminence in the class of tasteful writers upon virtù.

*The Poems of Ossian in the original Gaelic, with a Latin translation, &c. &c.* 2 vols.

have heard an amusing tale hereupon, called the *Bodoni-Hum*\*—but, at this moment, I only know that His Majesty was completely and joyfully *taken-in*, by bestowing upon

BOOKS PRINTED AT THE SHAKSPEARE PRESS.

1807, royal 8vo. An expensive work ; which fell almost still-born from the press. There are some curious circumstances connected with this publication which cannot be mentioned here.

*Bentleii et Aliorum Epistolæ à Rev. Car. Burney*, 1807, 4to. Privately printed. Of the small paper 50 copies only were struck off, on which account it is of rarer occurrence than the large ; of which 150 appear to have been printed.

*Prolegomena in Homerum, &c. &c.* à R. P. Knight, 1808, 8vo. Privately printed ; only 50 copies struck off. In two instances, where copies have come under the hammer, they each brought 7 guineas. It was reprinted sometime afterwards, with additions, in Mr. Valpy's Classical Journal.

*Memoir of the Life of the late Duke of Devonshire*, 1811, sm. 4to. privately printed. Only 25 copies. A vastly well engraved portrait of his Grace, when young, by Meyer, is prefixed to this elegantly printed volume.

*History of Ancient Wiltshire*, 1812, folio, by Sir R. C. Hoare, Bart. The first volume only of this magnificent work has yet been published. It will be matter of great regret if it be not completed. Sir Richard is a most zealous and enterprising antiquary ; and if taste, liberality, and costliness of decoration, can render topographical works complete, such desiderata are never found wanting in the productions of the author of the work under consideration.

*A Catalogue of Books relating to the History and Topography of Italy, collected in the years 1786, 7, 8, 9, 90*, 8vo. 1812. By Sir R. C. Hoare, Bart, privately printed. Only 12 copies. By the kindness of its author, I am one of the twelve happy mortals who possess this bibliographical treasure. Yet my opinion upon the labours of Sir Richard shall never ' savour of a bribe !'

*Essay on the Origin, History, and Principles of Gothic Architecture*, 1813, imperial 4to. by Sir James Hall, Bart.

*Letters and Miscellaneous Papers of Barrè Charles Roberts, Student of Christ Church Oxford, with a Memoir of his Life*, 1813, 4to. privately printed. Mr. Roberts, the son of Edward Roberts, Esq. of Ealing, was a youth of great promise ; and there are in this volume, sufficient proofs that had he been destined to enjoy a longer life, he would have attained to considerable eminence both as a numismatic writer and a topographical historian and antiquary. He was cut off at the early age of 21. He possessed a valuable collection of coins and medals, which were purchased, after his decease, by the Trustees of the British Museum.

*Translation of the Andria of Terence*, 1814. small 8vo. Translated by a well-known Baronet, and privately printed, and presented to the translator's friends.

\* See p. 396 post.

the efforts of Mr. Bulmer's press that eulogy which he had supposed was due exclusively to Bodoni's.

BOOKS PRINTED AT THE SHAKESPEARE PRESS.

I acknowledge the obligation of a copy of it. There were *only eight* copies printed upon IMPERIAL QUARTO—and one of these, belonging to his Grace the Duke of Devonshire, has been recently bound by Lewis in a manner the most exquisite and costly. The translator will not complain of such a reception of his gift!

*Life of Lord Viscount Barrington*, 1814, 4to. By his brother, Shute Bishop of Durham, privately printed. 100 copies. An edition in octavo was published in the following year.

*The History of the Kings of England, &c.* by William of Malmesbury; translated from the Latin by the Revd. John Sharpe, B. A. 4to. 1815. Only 57 copies were printed upon large paper: but whether large or small, this handsome and intrinsically valuable work should find a place upon the shelf of every student and lover of English history.

*A Catalogue of Books relating to the History and Topography of England, Wales, Scotland, and Ireland*, 1815, 8vo. By Sir R. C. Hoare, compiled from his library at Stourhead in Wiltshire, privately printed. Only 25 copies. Sorrow and joy go hand in hand in this world; and I am one of the mourners after a copy of this desirable volume! I believe *six copies only* of the 25 aspired to the proud distinction of LARGE PAPER.

*Portraits of the Sovereigns of the Turkish Empire, with Biographical sketches in English and French*, large folio, by John Young, Esq. Mezzotinto Engraver to His R. H. the Prince Regent, &c. This work was undertaken at the command of the late SULTAN SELIM, and completed under the orders of the present Emperor of the Turks. The whole of the impression was, I believe, sent to the Ottoman Court. It is a very magnificent work.

*The Antiquities of the Arabs in Spain*, by Cavannah Murphy, 1816, large folio.

I am not sure whether this work, for nobleness of design, splendour of execution, and richness of materials, be not in every respect equal to Denon's mighty volume upon the Antiquities of Egypt. I admit the subjects are not exactly similar: but two Herculean folios, replete with graphic embellishments of the nicest and most costly execution, may fairly be brought into competition with each other. The author fell a victim to his labours!—but in the pages before us he has put on a species of immortality. As the expenses of this publication were enormous, the price of the volume is necessarily large in proportion:—yet where is the man of virtù, with pistoles in his purse, who will not hasten to unstring this said purse to possess such a treasure? If the day be dull, or the night long, let these '*Antiquities of the Arabs in Spain*,' by Cavannah Murphy, be a constant, as they will be a cheering, companion!

*The History of the Arabs in Spain, &c.* 4to. 1816. This volume forms an almost indispensable companion to the preceding work.

LISARDO. This is amusing enough: yet Bodoni has justly received a very large share of reputation;\* and I own that all Europe is under considerable obligation to him. To proceed, however. The period of the establishment of the Shakspeare Press, was that of the introduction of a taste

BOOKS PRINTED AT THE SHAKSPEARE PRESS.

It is with no small degree of awkwardness, that I venture to mention those works, executed at the SHAKSPEARE PRESS, of which I have been the humble instrument of bringing before the public. But as my criticism is purely typographical, I may be allowed to notice the splendour of the 2nd and 3d volumes of the *Typographical Antiquities of Great Britain*—especially of the 3d volume—and to request the reader to unite his suffrage to my own in praise of the copies upon LARGE PAPER; which, from the union of the red and black inks, the proportioned spaces, the boldness and singularity of the cuts, render these books quite beautiful of their kind. The *Bibliotheca Spenceriana*, 4 vols. 8vo.—considering the bulk of the volumes, and the quantity of matter introduced, is perhaps the most brilliant bibliographical production in existence—on the score of mere typographical elegance. No pains were spared in procuring the best paper and types, and no remuneration held back which might entitle its author to expect the choicest workmanship of the office in question. His expectations, however sanguine, were abundantly verified; and the Noble Owner of the book-treasures, which these volumes elaborately describe, will, I fondly hope, find in them a monument to his memory and worth at least as permanent as that of marble or brass. There were only 55 copies struck off upon LARGE PAPER, in royal quarto; which are of the nicest possible execution, and necessarily rare. Of this number, eight were selected by Lord Spencer himself for presents.†

While upon the topic of these volumes, (always a cherished one by myself) I might venture upon a digression, or rather episode, containing two very opposite recitals. I might, in the first place, touch a chord not exactly in unison with the pleasanter emotions of the heart—and, in the second, strike some half dozen strings which might vibrate to its most delightful sympathies. The reader, I see, is about to prepare himself for a concert: thinking upon that scarce and choice little tome entitled ‘*A proper new Booke of the Armony of Byrdes*. Imprinted by John Wyght—beginning thus:—

When Dame Flora  
In die Aurora

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† The Reprints of rare books for the ROXBURGHE CLUB will be mentioned hereafter, in the NINTH DAY: but let the reader, ere he quit this partial enumeration of volumes printed at the Shakspeare Press, just throw his eye over the pages of the *present work*—and ask himself whether he ever saw the like before?

\* See p. 396 post.

for printing upon wire-wove, cream-tinted, and hot-pressed paper: a taste, which has been generally and sharply ridiculed, and which doubtless required much judicious regulation; but it is not a small triumph for the lovers and abettors of that taste, to find the very work, in which such

Had couered the medowes with flowers  
And all the fylde  
Was ouer dystylde  
With lusty Aprell showers.  
&c. &c. &c.

But no such thing: he must expect no such dainty fare. In the first place, then, the work under consideration was no sooner *published* than it was *out of print*. Not, courteous reader, that every copy was bonâ-fide disposed of to private purchasers: for within the sound of St. Paul's clock stood a pile of some . . . . copies; and within the hearing of the Palace Clock at St. James's, stood another pile, of somewhat less gigantic dimensions. Be it known that, for myself, I had followed the precept of Nelson—and, like an Englishman, had 'done my duty.' Not three copies were in my own possession. But what did the *owners* of these respective piles of copies? Did they cry out, with the author of *Dives Pragmaticus*, ('*A booke . . . . very preaty for children to rede.*')

'What lacke you, my masters? come hither to me.'? *Sign. B. j.*

They did no such thing: one party would scarcely sell at all, and neither party would sell without a premium, which might have startled the most thoroughly educated Levite. The consequence was, when the work was made complete by the publication of the 17th and last volume, the price was necessarily *double* that of the original one. Now came the re-action. There were no buyers—for who would give 18 or 20 guineas for *any* raisonné book-catalogue? In consequence, certain shafts were shot at the author; and a Sunday Newspaper, the editor of which is both a man of talent and probity, suffered his publication to be the vehicle of statements which had no foundation but in the brains of ARISTIDES—which statements supposed that I had threatened a conflagration\* of all the copies

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\* I am proud of recording the gallantry and spirit of Mr. JOHN MAJON, bookseller, of Skinner-Street, Snow-Hill:—who stepped in to prevent this 'threatened conflagration,' by taking all the copies, then on hand, at a price necessarily very much below the one which the author had originally fixed. The game was bold and perhaps hazardous on the part of Mr. M.; but he has of course my best wishes for ultimate remuneration, 'full and overflowing.' Meanwhile it may be proper, in recording this transaction, to ask a puny critic in a periodical Journal, how far a sacrifice of *nearly 100 per cent.* be demonstrative of a lust of lucre—and of realising an 'immense profit on the part of the author?'

taste was the most bitingly censured,\* coming forth in all the pomp and splendour of an Imperial Quarto, with the surface shining like the skin of a newly-washed infant—the result of as stiff, close, and unrelenting a hot-pressing as was ever inflicted upon any previous publication !

PHILEMON. Droll inconsistency ! But proceed. You have other Presses to notice.

of this ivth volume, not taken up within a certain period by my *private subscribers*—whereas, such threat (which undoubtedly would have been carried into execution) was thrown out because certain *Bibliopolists*, who had subscribed to the three previous volumes, *refused* to take their proportionate number of the fourth. And wherefore did they so refuse ? Because it was impossible for them to procure purchasers for the previous ones—from the quantity of *kyan pepper* which they had sprinkled upon each set !

‘ (O, who can hold a fire in his hand

‘ By thinking on the frosty Caucasus ? )

So terminated a transaction, as vexatious as it was unanticipated—and, perhaps, unprecedented. I am not in the habit of bearing ‘ malice or hatred in my heart ;’ but I am anxious that a ‘ plain, unvarnished tale ’ should put down all idle gossiping and ungentlemanly imputation. No man of common sense, or moral worth, can endure to hear with complacency the frothy nonsense or slippery sophisms of . . . . . But ‘ dixi.’

So much for the first episode. The second, luckily, is not ‘ like unto it.’ Upon the completion of this work, carried on without intermission for nearly four years, and with much occasional severe indisposition, the gallant Printer thereof presented its author with a richly-wrought silver cup, of an antique form. A few select friends were invited to commemorate the day of publication ; and into this cup (through the kindness of the Noble Owner of the volumes described in the work in question) were poured three pints of fragrant and choice Tokay — procured, some thirty years ago, at Vienna ; and perhaps, in former days, an inmate of the cellar of that great warrior and book-collector, PRINCE EUGENE. Well ! my friends met, quaffed, and were satisfied : and if our viands were not costly, and the garniture of the table not resplendent, there was, at the top of it, a grateful heart : and, around it, those, who may be said equally to promote and to enjoy ‘ The feast of reason and the flow of soul.’ The air was ‘ nipping and eager’ when these gallant bibliomaniacal guests said ‘ farewell’—but not ‘ for ever !’

Suppose, as a conclusion, or *graphic-colophon*, to these BULMERIANA, we subjoin the physiognomy of the PRINTER HIMSELF ? Who can object ? For my own part, I feel rather a gratification in being the instrument of probably causing it

\* The *Pursuits of Literature* : see note at page 397, post.

To notice only briefly, however: for the Day is getting on, and I have set my heart upon this Abbey trip. I should indeed be ashamed of myself, if, in the mention of Mr.

to be wafted to the shores of Italy, and to the metropolis of the great western world. View here, Bodoni, thy British rival with complacency and satisfaction!



The foregoing list, however, must be considered but as a part only of the publications of the Shakspeare Press. Of its other multifarious productions, amongst which may be named the Philosophical Transactions of the Royal Society, it is not within my province to speak in this place.

\* *inheriting the taste of his Grandfather.*] In a London newspaper of February 16, 1731, was the following paragraph: 'A printing press and cases for composing were a few days since put up at St. James's House for their Majesties to see the noble art of printing. The Royal Family, and several Lords and Ladies of the household attended the exhibition yesterday.' I am unable at this moment to lay my finger upon the authority from which the preceding memorandum is taken.



Bulmer's edition of Shakspeare, I had forgotten its grand rival—the BIBLE of MACKLIN: and Mr. BENSLEY, the printer of that, and of very many other distinguished

\* *the Bodoni-Hum.*] Thus it was. Messrs. Nicol and Bulmer, like very many other human beings before them, 'once on a time' laid their heads together to produce a specimen of printing, in the Latin language, so completely resembling that of Bodoni, that 'the pretty cheat' should not be known. This, in the outset, was no doubt paying a compliment to the great Parma typographer. The specimen selected was, about four pages, in a large octavo form, from the *Offices of Cicero*. Mr. G. Nicol shewed it to his Majesty, who instantly exclaimed: 'Ah, if Bulmer could print like *this*!' Whereupon the said Mr. G. Nicol archly and adroitly replied — 'What your Majesty sees, is the production of the *Shakspeare Press*!' 'Henceforth,' said the publisher and the printer, 'let this merry interlude be entitled *the Bodoni-Hum.*' There were but very few copies of this '*Hum*' printed; of which, however, I possess one. It is really the very perfection of the art of printing, and is quite consoling to gaze upon after examining 'the every day' productions of the same art. Yet remember, curious reader—it is in the Latin language. See what is said hereupon at page 381: and ask yourself whether the same effect would have been produced from any modern European language?

\* *Bodoni—probably received too large a share of reputation.*] I differ here from my friend Lisardo: yet Bodoni cannot complain of the ingratitude of the age in which he lives. He has been both happy and indefatigable in the profession which he has chosen; and which, now 'three score years and ten,' he yet pursues with all the ardour of youth, and all the confidence of a veteran. In the *New Monthly Magazine* for December, 1816, there is an interesting memoir relating to Bodoni—written by Professor Morgenstern. That eminent printer is therein described as 'a robust and dignified man: vehement; still full of vigour, and incessantly intent upon bringing to perfection that art he has already carried so far.' His house and office are described as 'spacious, open, and lofty;' and the Professor describes his visit as taking place while the typographical veteran was 'carving types for his *Manuel Typographique*.' They afterwards seated themselves 'round a large table.' Bodoni was deaf, but his wife acted as an interpreter: and the old man, in the pride and fullness of his heart, first brought the Professor his *Oratio Dominica*, in six languages, and his *Homer's Iliad*—of which see somewhat at p. 377 ante. Of the *Homer*, it is known that only two copies (one for Buonaparte, and the other for the Viceroy of Italy,) were executed UPON VELLUM: and the Professor was gratified by seeing 'a few proof sheets' at that time by him. 'In the blackness of the larger letters, and the extreme care with which the evenness of their impression has been finished with the brush, I have never seen any-thing (continues the Professor) of the kind to be compared with the sheets he shewed me.' The same authority thinks that this work, and the

works,† has rendered himself highly eminent in the glorious art which he has so long and so honourably exercised. I am getting on tender ground. Comparisons of *Living Typo-*

*Callimachus*, in uncial letters, (see p. 356 ante) are among the more successful of the larger ones from the Bodoni-press. This criticism is perfectly just.

Bodoni, upon the whole, has been probably more fortunate in his smaller than in his larger publications. His letter is generally tall, slim, and perhaps feeble: hence its superiority of appearance in minor publications. Yet he has done noble things in the quarto and folio forms. His grand distinctive characteristic is TASTE. 'Whatever he touches he adorns.' He has been also particularly fortunate in the tone and texture of his paper. In his inks, he is less black and brilliant than Didot. His mode of pagination is sometimes vastly pleasing in his smaller works; and there is a clearness and finish about whatever comes from his office, that bespeak the anxiety and integrity of the quarter whence it is issued. Professor Morgenstern thinks 'his various *Greek types* of the form that really belongs to the genuine character of the Greek letters;' and adds (a little sily methinks) 'a commendation, to which, however, we may feel disposed to confer it, certain recent attempts are not entitled; laudable as they may be in other respects.' What are the 'recent attempts' here alluded to? Those of the University of Cambridge, in adopting the *Porson Greek type*? If so, the Professor speaks 'without book'—and may be told to 'go to school, and learn more wit'—as it is emphatically expressed in the play of "All the birds in the air, and all the fishes in the sea." For truly, the Greek types of both Baskerville and Bodoni (much resembling each other) are like no Greek characters which it has been my chance to meet with in the examination of sundry Greek MSS. of the earlier ages. Bodoni's types are pleasing, and *picturesque*—but the models, left by Porson, are 'the truth, the whole truth, and nothing but the truth'—and what would you more? In the year 1804 was published the '*Edizioni Bodoniane eseguite in Parma*'; and, lately, some additions to this interesting list have been put forth. Upon the whole, considering the interval between CORALLUS and BODONI, the latter has proved himself to be quite worthy of the improvements which a lapse of more than three centuries may be justly supposed to have effected. 'Fortunate Senex!' Yet see Mr. Horne's *Introd. to the Study of Bibliography*, vol. ii. p. xcv, for a very full detail of the labours of this 'happy old man.'

\* *such taste—the most bitingly censured.*] See p. 199 of the 4to. edition of *The Pursuits of Literature*. It cannot therefore be affirmed that the author of that censure has shewn himself, Longinus-like, to be 'the great sublime he draws.'

† *Mr. Bensley, the printer of that and of very many other distinguished works.*] BULMER, BODONI, and BENSLEY! Most singular, yet not most unpleasing, alliteration! Of Mr. Bensley 'my purpose is now to speak.' While the *Shakspeare Gallery* and the *Shakspeare Press* were laying such fast hold of the tongues and the purses of the public, a noble spirit of rivalry was evinced by the MACKLINS

*graphical Professors* are ticklish things: yet I will not smother the impulse which I feel to speak roundly and gallantly in favour, first of all, of the *Living Father* of the

BOOKS PRINTED BY MR. BENSLEY.

of Fleet-Street. Reynolds, West, Opie, Fuseli, Northcote, Hamilton, and others, were engaged to exercise their magic pencils in the decoration of what was called *The Poet's Gallery*—and, among other specimens of this national splendour and patriotism, came forth an edition of *Thomson's Seasons*, in 1797, in royal folio, from the press of Mr. Bensley: a volume quite worthy of the warmest eulogies. It had also the rare felicity of not being debased by second-rate engravings. Meanwhile the pencil of Louthembourg was called into requisition to supply, in particular, head and tail pieces, or vignettes, for a sumptuous folio edition of *The Bible*: and that sacred book, in seven broad folio tomes, came regularly before the public with every fascination which a bold type, raven-glossy ink, and Whatman's manufactured paper, could bestow upon it. The engravings, from the paintings of all the artists above mentioned, were, in the main, worthy of the vehicle by which they were ushered into public notice. The Bible of Macklin wanted, however, the *Apocalypse*: and, within this last twelvemonth, such desideratum has been supplied, in the same splendid manner, from the same press.

Hume's *History of England* 'followed hard upon' this Bible, in ten volumes of a folio form of better proportion. I saw this fine work while at press; and as the sheets came fresh and 'dank' from the frisket, the appearance of the printed text (as is always the case) was most beauteous and exhilarating. The engravings which adorn this magnificent work were executed from the paintings in the fore-mentioned Gallery: and upon the whole I am not sure (probably from the uniform appearance of the solid body of the text, compared with the same in the Bible, divided into columns and broken into verses) whether this latter work have not greater admirers than its precursor. The medallie and emblematic engravings in it, are, many of them, quite admirable. In publications of a minor form, I own that the *Shipwreck*, published by Mr. Miller in 1804, and an edition of *Junius* in 1794, 2 vol. 8vo. are, with me, among the most estimable specimens. Yet the octavo *Shakspeare* (1803, 7 vol.) and *History of England* (1803, 10 vol.) especially upon LARGE PAPER, exhibit a singularly happy union of rare attainments in printing and wood-engraving. Nor, as we are now touching the minor chord in chaunting the praises of the Bensleian productions, must we forget the very elegant impressions of *Pope's Works*, published by Du Roveray in 1805, with some brilliant copper-plate embellishments. Of these, as well as of the same poet's version of *Homer's Iliad*, there were 250 copies printed in a royal form, and 100 upon imperial octavo. Let *Du Lau's Virgil* of 1800, 8vo. 2 vol., with plates of probably still greater merit, also come in for its share of commendation. We had better throw the remainder of this notice of Mr. Bensley's press into a sort of *raisonnée* form: premising that Mr. Bensley's earliest attempts at fine printing are seen in *Lavater's Physiognomy* of 1789, 4to. 5 volumes: the copper plates

**Punccheon and Matrix, ycleped JOHN NICHOLS ;\*** who, *Septuagenarian* as he is, hath yet preserved the elastic spirits of youth ; talks of his **BOWYER**, and brandishes

BOOKS PRINTED BY MR. BENSLEY.

of which, upon the whole, have scarcely been equalled. The *Gentle Shepherd of Allan Ramsay*, in English and Scottish, 1790, 8vo. and the late Mr. Huddesford's celebrated *Salmagundi*, in 1791, 4to.

*Wyntown's Originale Cronykil of Scotland*, 1795, 8vo. There were 28 copies printed upon large paper. The typographical execution of this work is exceedingly delicate, and its editorial skill, I learn, in every respect equal to its beauty.

*The Gardens, translated from De Lille*, 1798, 4to. There were 8 copies upon large paper, and one copy only UPON VELLUM.

*The Sovereign, a Poem* by Sir James Bland Burgess, 1800, folio. If the Emperor Paul had afterwards 'cut as good a figure' as this beautifully printed book will always continue to do, he might at this moment have been master of all the Russias. Mr. Bensley has probably never gone beyond this volume in his typographical achievements.

*Enchanted Plants, Fables in Verse*, 1800, 8vo. Two copies only UPON VELLUM, and 3 upon coloured paper : finely wrought.

*Festival of the Rose*, 1802, 4to. Six copies only were printed upon large paper, and (still more enviable acquisition!) one only UPON VELLUM.

*Astles' Origin of Writing, &c.* 1803, 4to. Of this beautifully and really interesting, although not sufficiently erudite work, there were 100 copies struck off upon large paper of a royal folio form : a number, too many by 75. The typographical execution of it is quite masterly. The same plan was adopted in the publication of *Cooper Willyams's Voyage up the Mediterranean*, 1802, 4to : a plan, which generally causes repentance on the part of the publisher.

*Religious Emblems*, 1809, 4to. This singular work is particularly interesting, from the very splendid manner in which the wood cuts are all struck off upon India paper.

*Riddell's History of Mountains*, 1809, 4to. 3 vols. Accompanied by a plan, or picturesque scale, of the relative heights of the great mountains in the world : conceived and executed with singular ability and success. The work itself was almost entirely destroyed by fire : so that copies 'hold up their heads' in the market.

*Singer's History of Playing Cards, &c.* 1816, 4to. It is seldom that the public have seen a more beautifully planned and executed work than the present. The fac-simile engravings upon wood cannot be surpassed. The entire impression is limited to 250 copies ; so that, when its intrinsic worth and extrinsic beauty be considered, the curious will not fail to secure copies whenever they make their appearance.

\* See p. 401, post.

his rectangular-headed cane with all the pardonable consciousness of the merit attached to 'such a pair' of names! And, secondly, let the potent STRAHAN\* have his due

BOOKS PRINTED BY MR. BENSLEY.

*Fairfax's Tasso*, 1817, 8vo. Fifty copies are upon large paper; but 'large' or small, this most elegantly printed work cannot fail to strike the eye of the man of taste, and to produce a sort of magnetic influence upon his purse. The wood-cuts, prefixed to each book, from the *steel* of Thomson, have a finish and brilliancy which may almost defy competition.

It has also fallen to Mr. Bensley's good fortune to reprint some of our scarcer, and once popular, pieces: such as *The Caveat for Cursitors*, (of which two copies only were exquisitely printed upon India paper) *Webbe's Discourse on English Poetry* with that of *Puttenham, Daniel, Campion, &c.*; *Miscellanea Antiqua*; and the *Dialogues of Creatures Moralised*—of most of which my worthy friend Mr. J. Haslewood is the diligent and accurate editor. They are all 'got up in a gentlemanly style'—as MERCUTIO oftentimes expresses it—and do Mr. Bensley much credit. It remains now to notice rather a *phenomenon* connected with the press of which we are speaking. After great toil, trial, and proportionally heavy expense, Mr. Bensley has completed the establishment of a *self-working press*, which prints on *both sides* of the sheet by one and the same operation—and throws off 900 copies in an hour! This really does seem magical. It is certainly without precedent. Yet a word hereupon. What will be the result, in a *national* point of view, of such experiments? And what is to become of an overgrowing, and (as it should seem from recent experience) half starved population, if such experiments continue to be tried with the same success? In adapting the *means* to the *end*, of any process, or object, or manufactory, the question is not simply, which are the *readier*—but which are the *wiser*—means? Which produces the *greater quantum of human happiness*!? If, as in Scotland, lace, tambour-work, and other similar manufactures, be wrought by a merely mechanical operation—by steam-engine performances—(and the quicker and cheaper, the better!) then the legislator may lift up his eyes, and bethink him of what is to become of the honest yeoman's numerous family—of the stimulus held out for human industry and the reward for human virtue!? We shall truly, in due time, become a nation of beggars—but prodigiously *ingenious* nevertheless! Rome is said to have fallen beneath the immensity of her own weight: and modern Europe may be impoverished by her *refinements* in the saving of manual labour. Every thing is threatened by *steamification*. Anon, we shall eat, drink, sleep, and fight our foes, with sword or pen, by means of steam—moving, as it were, upon the face of the globe with all the mechanical precision of Mr. Wicks's steel tarantula!

These ideas are not thrown out with the motive, or the *possibility*, of injuring the reputation of Mr. Bensley. He has a right to put in practice what

\* See p. 404, post.

share of respectable notice; from whose many-engined office proceed works of all 'characters and colours:' generally, however, of a grave nature—if we except the *Statutes*,

modern authorities, of great weight, seem both to countenance and to adopt. It now only remains to sum up these *BRUSLERIANA* by contemplating the physiognomy of Mr. Bensley himself. He is here 'done to the life!'



\* *Living Father of the said 'Punches and Matris,' ycleped JOHN NICHOLS.* It is with emotions of no ordinary gratification that I venture upon my 'brief chronicle' of this excellent old man—whose elasticity of mind and soundness of body ('mens sana in corpore sano') are not over-estimated in the frolicsome language of *Lisardo*. Scarcely a week has elapsed, since, in the midst of December snows, I visited him and his family at Islington—his native place, and destined to be his dying one. The 'Septuagenarian'—(he is now two years beyond that usual term of man's life) was hearty, cheerful, and as anxious as ever about the success of literary projects. When I had given him a rough sketch of the

and the *Journals of both Houses of Parliament*, which, it must be admitted, are infinitely diverting and humorous !

manner in which the names and memories of the more ancient printers of celebrity had been treated in these inefficient pages, the 'old boy' gave such tokens of satisfaction as led me to hope that I had not rashly executed the important task undertaken : 'for (says he) if I am not deep in the lore of Fust, Jenson, and Gering—if I am not worthy to hold up the garment of Aldus, Philip Giunta, Froben, Oporinus and Plantin—I have at least learnt the art under a master, who, for integrity and erudition, may possibly vie with either !'

The labours of Mr. Nichols have been briefly and unostentatiously made known to the public through the medium of the viith volume of his *Literary Anecdotes of the Eighteenth Century*. They are neither few nor unimportant ; but his *Leicestershire* must be considered as his 'magnum opus : ' and 'rare birds' copies of them are, in perfect condition :—but, upon large paper, ('o che boccone!') they are rarer than white crows ! The *Gentleman's Magazine* is perhaps the most popular testimony of the labours of its indefatigable editor—and even yet, while his sun is setting with so warm a glow that its declension is scarcely perceptible, even yet does Mr. Nichols superintend every ~~sheet~~ of its composition !—he himself telling us that it contains

No line, which dying, he would wish to blot.\*

Rare and enviable felicity ! We shall now touch a more affecting chord. In his sixty-second year—(1808) after having fractured his thigh, by a fall, the preceding year—Mr. Nichols was doomed to experience a calamity, which it required all his energies as a man, all his resignation as a christian, and all the consolation arising from the weight of his public character, as a member of society, to sustain—'the destruction of his printing-office and warehouses, with the whole of their valuable contents, BY FIRE.' The conflagration of one dreadful night laid low the hopes, and dissipated the harvest, of fifty previous years indulgence and collection ! All seemed to be one wide waste of desolation. The pang of sufferance was doomed however to be short, although severe ; for within twenty-four months of the first ascending spark, (herein, more fortunate than his predecessor, THOMAS JUNTA : see p. 254. ante) new walls, new rooms, new warehouses, peace, plenty, and prosperity, seemed again to smile around : and, taking up the harvest-simile,

laughing Ceres re-assumed the land.

Wherefore could this have happened ? In what *other* country could such sympathy and such efficient aid have been shewn ? The reason and the answer need not be here dilated upon : and perhaps the most glorious moment of Mr.

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\* 'he can truly say that he never wrote a single line, either in the *Magazine* or elsewhere, that he would not, at the time, have avowed had it been necessary, or that he now wishes to recall.' *Lit. Anecd.* vol. vi. p. 628.

Nor, since you have got me fairly and warmly among the living brethren of the matrix and puncheon, will I evince

Nichols's existence, was *that* in which he had almost sorrowed and despaired as 'without hope.' The bibliomaniac, in the very 'pride and naughtiness' of his heart, might have hailed this catastrophe as conferring threefold value upon these productions, in his own possession, which, executed in the same office, had escaped the ravages of the flame—but a *Father* and his *Family*, at such a crisis, could look only for protection and brotherly love where . . . No more of this! Let us conclude—if not 'right jollily'—at least in a cheerful and Christmas-like mood.

Does the caustic typographical critic ask 'if Mr. Nichols be a *fine* printer? Not a 'fine fellow,' but a fine printer? I answer, that, compared with the modern Jenson and Plantin, before noticed, Mr. Nichols must not be called by such a name: but the *Projector*, in 8vo. the *Cresset*, in 4to. and, more than either, the *Hertfordshire* and *Durham*, in folio, are quite sufficient testimonies of the skill and beauty with which the quondam-Bowyer press is yet conducted. And so, when the foregoing question is asked respecting 'the beauty of Mr. Nichols's press,' let Messrs. Chalmers, Whitaker, Clutterbuck, and Surtees, take up the gauntlet which such sceptic throws down. These gentlemen have tougher 'bulls' hides to their shields, for the protection of the 'old boy,' than I can presume to boast of. But what have we here? The very Septuagenarian himself!—with his 'rectangular-headed cane'—(obliged to be omitted here, but seen in the original of *Edridge*) about to give a rap upon the pericranium of the saucy Zeiles who dares question the loveliness of the forms of his puncheons!





my tardiness in entwining the brows of COLLINGWOOD and TAYLOR, (learned brothers in the typographic art \*) with a laureated wreath which shall neither become 'sere and

\* *the potent Strahan.*] Mr. ANDREW STRAHAN is both a member of parliament, and a joint-patentee printer to his Majesty—his coadjutors being Messrs Eyre and Reeves : and like his father's friend, Mr. Gibbon, his vote is not only 'counted in the day of battle,' but, happier fate! he has not been 'overlooked in the division of the spoil.' The apparatus, by means of which Mr. Strahan wields his immense concerns, is vast and 'potent;' and both in town and country his establishments of presses, foremen, compositors, and apprentices, bespeak the weight and the affluence of the quarter from which they are put into motion. Lisardo, I think, has been a little too volatile in describing the leading works from the press of Mr. Strahan. He should have mentioned the *Cyclopædia* edited by Dr. Rees: an admirable specimen of a publication of immense extent, of minute and skilful workmanship, and even of elegant execution. The paper might have contained less cotton; but think, gentle reader, of the price of orthodox-manufactured paper in this country? Mr. Strahan's new edition of *Rymer's Fœdera* (of which at present only two volumes, in folio, have appeared) is really a very elegant publication, and might compete with . . . . . but comparisons are both hideous and odious.

\* *Collingwood and Taylor, learned brothers in the typographic art.*] It is now about 22 years since Mr. SAMUEL COLLINGWOOD has been appointed Printer to the University of Oxford; and it remains to be shewn how far that respectable character has proved himself worthy of the honour conferred upon him. Among his earlier works of importance, are the *Poetics of Aristotle*, in 1794, 8vo. edited by the famous Tyrwhitt; of which only 30 copies, upon large paper, in a quarto form, were executed, and reserved, by the delegates of the press, as appropriate presents for distinguished characters. The possession of this treasure, in a quarto form, is therefore necessarily almost the *ne plus ultra* of bibliomaniacal ambition. The ensuing year witnessed the publication of the *Opera Moralia of Plutarch*, edited by Wytttenbach, 1795: and executed both in octavo and quarto forms: namely, in 10 volumes of the former, and 5 volumes of the latter size. Of the octavo only, there were 100 copies upon large paper. The splendour, accuracy, and importance of this work have been long acknowledged by the public. The celebrated *Grenville Homer*, or a Greek impression of the Works of Homer, in 4 volumes 4to. edited by the late Marquis of Buckingham, the present Rt. Hon. T. Grenville, and Lord Grenville, appeared in 1800: of which only 50 copies (with engraved embellishments, not belonging to the small paper) were executed upon LARGE PAPER; and still more covetable, in my humble apprehension, is a copy of this work than of the preceding: but upon this point consult *Introd. to the Classics*, vol. i. p. 388, and the *Bibliomania*, p. 658. These copies were reserved, by the NOBLE FAMILY OF THE GRENVILLES, for presents; and I learn, at this moment, that all the copies are disposed of—reposing in public and private collections of almost equal distinction.

yellow,' from envy, nor wither from the poisoning breath of slander and detraction! Much have ye done; and long may ye live, ye praise-worthy pair, to do yet much more in the

The *Poetæ Minores Græci*, just edited by Mr. Gaisford, (the very learned Regius Greek Professor at Oxford,) holds forth, to the curious, an opportunity of enriching their cabinets with one of the *fifty copies only* which were executed upon large paper, in royal 8vo. The *Mulieres Supplices* and *Iphigenia* of Euripides, from the text of Markland, were executed at a private press (which Mr. Collingwood had in conjunction with Messrs. Cooke and Parker) long since laid aside. It is of the date of 1811, in 2 vols. 8vo. and in one volume 4to. Of the latter 20 *only* were printed upon large paper. Rarer and rarer still! The preceding are among the more curious, valuable, and important labours of Mr. Collingwood's press. I forbear touching upon their *value*, for the following reason. Mr. Collingwood printed the works of the late learned and ever to be revered Dr. Vincent, Dean of Westminster. Among them, was *The Voyage of Nearchus*, and *the Periplus of the Erythrean Sea*, 1809, 4to. in Greek and English. The Dean had the goodness to beg my acceptance of a copy—in consequence of what was said in allusion to him in a previous publication; (*Bibliomania*, p. 23) and said, too, without the least personal knowledge of him. That copy was accompanied by a letter, of which the whole is most gratifying; but of which a part, relating to *my theme*, is most cheerfully (and appositely, I trust,) here laid before the reader. . . . 'The only instance (says the Dean) in which I can testify my gratitude to you is, by putting into your hands a Book, which may easily have escaped your notice; in which, if you find no intrinsic worth, I think you will consider it as one of the neatest specimens of printing that you have seen: and to the honour of Mr. COLLINGWOOD, I must say, that the proofs of the *Greek* came from the press *almost faultless*. I think him the most able printer of the Greek of the present age. You well know the merit of this.' Now, gentle reader, after the 'laudari a laudato viro,' I should be glad to know whether thou dost stand in need of the '*puffari ab homuncione*?' A word yet further. Mr. Collingwood equals, in matrimonial celebrity, his learned predecessor Oporinus; who, upon the decease of his *third* wife, took unto himself a *fourth*; see p. 183, ante. What remains, then, but to wish Mr. and Mrs. Collingwood a merry Christmas—and the latter, in particular, a choice copy, UPON VELLUM, of Sanchez *Disput. de Matrimonii Sacramento*—if such be in existence. That learned work, in 3 folio volumes, (usually bound in one) teacheth wives 'how they shall haue amendes for the "faultes escaped" in their husbands!' There is no room left for eulogy upon Mr. Collingwood's works executed in our own tongue—from his most tasteful manual of *Addison on the Evidences of Christianity*, to the recent and gorgeous impression of *Clarendon's History of the Rebellion*, in 4to. Will the latter be successful? I hope so.

Mr. Taylor's *oil-renewed lamp* (I allude to his device) need not fear collocation

cause of classical and useful instruction! Remember the STEPHENS and FROBENS of old; and may your names shine as similar orbs in the galaxy of the typographical hemisphere! For equal accuracy and beauty, let the palm be extended to DAVISON and MOYES;\* while in the tiny

by the side of the modern Oporinus. Mr. Taylor is a judicious, sensible, unostentatious, and scholastic printer. He has a thorough knowledge of his art, and exhibits an application of it to such uses as do him infinite honour, and place his name in the foremost rank of *British Typographical Worthies*. His 'magnum opus' is now in progress: the fac-simile reprint of the famous *Codex Alexandrinus*. See p. 367, ante. This, alone, must give him a prodigious elevation in the eye of the well-informed. He is also the printer of Mr. Douce's *Illustrations of Shakspeare and of Ancient Manners*, 1807, 8vo. 2 vols.: a work, replete with information and embellishments equally instructive and curious.

\* *Davison and Moyes.*] And why not, good mister Lisardo, WOODFALL too?! Let them all three be grouped in this note—for 'three' (according to Mr. Gilpin) is the true arithmetical number for picturesque grouping! Mr. DAVISON is both an excellent and an elegant printer. His *Gil Blas*, published by Messrs. Longman, Hurst, and Co. is quite worthy of the beautiful engravings with which that edition is adorned: but his *Arabian Nights*, by Scott, 1811, in 6 octavo volumes, is, to my eye, a more exquisite performance. There is a paginary proportion about it quite perfect of its kind: nor are the copper-plates (one to each volume) less deserving of commendation. Indeed I know not, if, upon the whole, they do not exceed those in Mr. Miller's beautiful edition—described at page 388, ante . . . Mr. MOYES is a printer of extreme carefulness and accuracy. No man is more zealous, or takes greater pains. His *Arthur of Little Britain*, in 1814, is a delicious little pot quarto: and the copies of it, upon large paper, are at once splendid and rare. These latter have the fac-similes from the old MSS. coloured: and so indeed have some copies in the minor form. Mr. WOODFALL is the laborious and spirited typographical artist to whom we are indebted for the quarto reprints of our *old Chronicles*, and for the reprint of *Hakluyt's Voyages*: of which latter there were 50 copies executed upon large paper—all, now, gone astray; and reposing, within their russia-coated sur-touts, upon the shelves of the curious. I could swell the list of specimens of Mr. Woodfall's 'handy-works;' but there is no need of it. There is a 'gaieté de cœur' about this worthy character that makes us think 'no calling' is like the typographical one. May he long enjoy that sun-shine of good opinion, among the more respectable of society, which has a prodigious influence in softening down the rubs and rebuffs of human mortality. His name is not new in public estimation; and it is quite pleasant to observe how becomingly the mantle of the father sits upon the shoulders of the son.

It remains to conclude this note with the mention of a work, of which

tomes of WHITTINGHAM, from the *Chiswick Press*, let us acknowledge that we perceive the brilliancy of the Elzevirs revived.\* Nor shall the original MACREERY be dismissed with a slender notice. He hath done much and well in the cause of his art: the Muse also hath descended, at the

Lisardo might in truth have made honourable mention. I allude to what may be called the POCKET POLYGLOTT BIBLE about to be published by Mr. BAGSTER. This Polyglott consists of six languages: namely, *Hebrew, Samaritan, Syriac, Greek, Latin and English*; and will be published in the following manner:

## POCKET SIZE.

I. HEBREW *with Points*.—The same interleaved, with (1) Greek, or (2) Latin, or (3) English, or (4) The Concordance.

II. GREEK.—The same interleaved, with (1) Hebrew with Points, or (2) Hebrew without Points, or (3) Latin, or (4) English, or (5) Concordance.

III. LATIN.—The same interleaved, with (1) Hebrew with Points, or (2) Hebrew without Points, or (3) Greek, or (4) English, or (5) Concordance.

IV. ENGLISH.—The same interleaved, with (1) Hebrew with Points, or (2) Hebrew without Points, or (3) Greek, or (4) Latin, or (5) Concordance.

V. HEBREW *without Points*.—The same interleaved, with (1) Greek, or (2) Latin, or (3) English, or (4) The Concordance.

VI. SCRIPTURE HARMONY, or BIBLICAL CONCORDANCE. The same interleaved with (1) Hebrew with Points, or (2) Hebrew without Points, or (3) Greek, or (4) Latin, or (5) English.

## ROYAL OCTAVO SIZE.

I. SCRIPTURE HARMONY, or BIBLICAL CONCORDANCE.

II. *The same*, with an Edition of the TEXT, corresponding with the foregoing, page for page.

## QUARTO.

The Whole of the above Languages; viz. I. *Hebrew*; II. *Greek*; III. *Latin*; IV. *English*; with the *Heb. Sam. Pentateuch*.

A prospectus, containing the plan of the work, was also published by Mr. B. but as I was anxious to obtain every information, connected with it, which might be likely to interest the reader, I prevailed upon Mr. Bagster to favour me with a letter, explanatory of his views, motives, and the general nature and difficulty of the work. That letter is here given to the public; and will, I think, be considered rather an interesting exposé: and I wish, in my heart, that some fortunate rummager of the archives of Venice could restore a similar communication of ALDUS, respecting the plan of his own Polyglott: see p. 207. Is it mere

\* See p. 410, post.

touch of his lyre, to sing the praises of the same art ; and in the beautifully garnished pages, from his *Liverpool*

romance to suppose some such document to be in existence? But let us make way for the Bagsterian reality :

‘ Rev. Sir,            A question that you put to me respecting my Polyglott Bible, induces me to trouble you with this letter of explanation.

My ‘ magnum opus’ (do not smile, I am serious when I thus speak of it) has employed above four years of my life ; and when the culture is to end, and the fruit be ripe for plucking, it is not at this moment in my power to fix : but I persevere with unceasing assiduity, and refresh myself with the hope that I shall at last equally gratify the man of taste and the Biblical scholar. The proverb now and then presents itself to my mind, ‘ no one asks how long that was doing which is well done.’

This is an age when the public are fastidious respecting the correctness of Biblical and Classical works, and therefore an attention equal to the importance has been bestowed on this difficult work, by editors both well qualified and disposed to the undertaking. Such is my confidence in their talents and perseverance, that I mean to venture a promise to the effect of the annexed note, and then should it not on its publication be as correct as it will be beautiful, notwithstanding the pains taken to accomplish it, the public have the assurance that it shall eventually be made as perfect as the talent, zeal, and care of man can make it ; every fault left unnoticed, cannot be justly censured by the British public, if they fail to notice it.

The difficulties to the compositor of the Hebrew, with points, far exceeds every other language. You are doubtless aware that every line is composed of three distinct lines ; i. e. points and accents both above and below the line of letters—the great variety and minuteness of the character also add to his labour and care. I wrote to the printer and the letter founder to display these, and one of the letters is enclosed,\* as their accounts nearly agree. The difference between the fount with

\* Sir,            The number of Hebrew matrixes are 82 ; these are all first cast on a minion body, and 54 of them are again cast on a diamond body, to admit of marks and accents being put over them. The accents and points are 25 in number, of which there are of the thinnest sort, about 240 to the ounce.

The number of boxes required to contain the fount, are

Minion Hebrew	-	-	-	82
Spaces 4, m and n quad. 2, large quad. 1				7
Diamond Hebrew	-	-	-	54
Spaces, &c. same as Minion			-	7
Minikin accents and marks			-	25
Spaces, &c. same as Minion			-	7

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West-Street, 16, Oct. 1816,  
London.

I am, Sir, your most obedient servant,  
G. FIDGINS.

*Press*,† the lore of Roscoe was first given to the admiring world! . . . Surely, I may consider this as my peroration?

LYSANDER. Yet a word, ere we break up. It would be

points, and that which is without them, is very striking. The former requires 28 points and accents, and 136 mixed letters, whereas the latter has only 32 altogether, and one stop; a difference between the founts of 132 characters: the first, with points, exceeding by so considerable a number—and some are so minute that *one ounce* is found to contain no less than 236.

When I embraced the design of this work, no suitable fount of Hebrew existed; it became therefore necessary to cut the steel punches and the brass matrixes before the fount of letter could be cast, and thus our country is enriched by the *creation* of this new fount.

The Greek and Roman type, I think, will also be admired for the delicate neatness of their execution.

One prominent feature in this undertaking remains yet for me most particularly to call your attention to: which is, that by an attentive casting off of each page of every language, it is so managed, that with *very few* exceptions, every page answers to its corresponding one in each separate language; each one on every page, making the same progress; so that at the pleasure of any or every purchaser, a combination of any two of the languages may be made. To effect this, I have caused two editions of each to be printed; the one commencing as usual on the right hand page, and the other for interleaving on the left hand page; thus the corresponding page is always opposite, and not on the reverse: so that throughout you have the same page of Hebrew and English (or any others) on opposites in every opening of the Pocket Volumes.—This gives the undertaking a character, which at once declares its originality, and qualifies it for an extensive reception. To elucidate this, I enclose a card by which you will perceive that on the day of publication, not less than 23 varieties will be presented to the public; and which I shall have real pleasure to submit to your inspection. It is also worthy of particular notice that two of the languages, when combined in a single volume, will not exceed one eighth of an inch, and consequently each single volume will be only five eights of an inch.

All that I have said, and I beg to offer an apology for saying so much, applies only to the *Pocket Editions*; but the enclosed prospectus details the plan of printing a quarto edition, in a single volume, having the four exhibited at each opening of the volume.'

Such is the plan of this novel and interesting undertaking. The execution corresponds with the hopes held out. The *Hebrew* and *Greek* types are of the neatest forms; and the latter is that of *Porson*. The paper is necessarily thin and delicate; yet, of such consistency, that it requires absolutely rough treatment to produce fracture or injury.

† See the next page.

equally idle and impracticable to attempt to mete out a due measure of commendation to every living typographical

\* *the brilliancy of the Elzevirs revived.*] The peculiar characteristic of Mr. WHITTINGHAM's printing is neatness, and even brilliancy. All his minor tomes, like 'dapper elves,' (as the late Dr. Ferriar happily designated the Elzevir volumes) should find places within the cabinets of the curious in typography. The English Classics, or Popular Periodical Papers of the *Spectator*, &c. published by Messrs. *Sharpe and Hailes*, and printed by Mr. Whittingham, are, I really think, among the most beautiful and skilful specimens extant of modern printing. This publication, en masse, is very much superior to the *Barbou*-set of ancient classics. But why does Mr. Whittingham (and many other hardly less distinguished printers) adopt that frightful, gouty, disproportionate, eye-distracting, and taste-revolting, form of *black-letter*—too frequently visible in the *frontispieces* of his books? It is contrary to all classical precedent; and outrageously repulsive in itself. Let the ghost of Wynkyn De Worde haunt him till he abandon it!

† *his Liverpool-Press.*] Mr. MACREERY commenced his typographical career at Liverpool by the publication (in 2 quarto volumes) of Mr. Roscoe's *Life of Lorenzo de Medici*: a work, of which it were superfluous now to point out its manifold merits. That beautiful performance was succeeded by a still more elaborate one—from the same author—of the *Life and Pontificate of Leo X.* in four resplendent quarto tomes. Of this *latter* there were copies upon Large Paper; and the printer of them is induced to think that they afford the most favourable specimens of his typographical skill. Unquestionably the publication, in both forms, has every recommendation of typographical beauty. The page is well set up; the ink black and glossy; the paper mellow-tinted; the press-work unexceptionable—and the embellishments interesting and appropriate. The whole hath indeed a joyous air and truly classical arrangement: but the large paper is now become a scarce book. Perhaps of equal, if not superior execution, is the recent publication of Mr. Ottley's learned work upon *Ancient Engraving*, with singularly happy embellishments, in two comely quarto volumes. The large paper of this valuable work is magnificent in execution, and limited (only fifty) in number—so that the curious and the skilful may be in every respect gratified by the possession of it. For a mass of firm, workman-like printing, I know nothing superior to Mr. Macreery's re-impression of Lord Berners' translation of Froissart.

Let me now touch a somewhat jocund note. Six years have elapsed since my particular intercourse with honest John Macreery; arising from the *Bibliomania* having glided uninterruptedly through his press. During, and since, that time, I am willing to believe that our opinion of each other was, and still is, of a most favourable kind. It is well known to the world that Mr. M. hath 'wooed the willing Muse.' His poem, called '*The Press*,' is highly creditable to his zeal and talents. But Mr. Macreery writes verse of almost every description. Some-

artist of eminence ; but you will not pass over the reprint of *Stephen's Greek Thesaurus* ?

times in the form of a *prose-letter*, as thus : (sent to me during the printing of the last mentioned work.) ' For speed who on a printer leans, must know he works by human means ; and must not let his senses riot, but keep them always cool and quiet. Our *Devils*, erst, were very kind, and quickly helped us to our mind ; but now they make so great a pother, we daily pester one another ; and while we try our friends to settle, by shewing each the other's mettle, our friends must wait from day to day, while we decide the doughty fray ; and, then, when one or other wins, full briskly all our work begins ; and we repair the damage done, by doing two days' work in one : now, Reverend Sir, I've done my story, and soon will labour for your glory.' I. M'C. Let me ask whether such a specimen be not unique—at least, whether we have any precedent of one from Caxton to Bowyer ? The second specimen of our Printer's poetical talents is of a more serious, and probably more popular kind. It shall speak for itself : but let it be only premised that, the affecting thought, expressed in the last line but seven, is probably original. Indeed the whole, of its kind, is quite delightful :

#### INSCRIPTION FOR MY DAUGHTER'S HOUR-GLASS.

MARK the golden grains that pass  
Brightly thro' this channell'd glass,  
Measuring by their ceaseless fall  
Heaven's most precious gift to all !  
Busy, till its sand be done,  
See the shining current run ;  
But, th' allotted numbers shed,  
Another hour of life hath fled !  
Its task perform'd, its travail past ;  
Like mortal man it rests at last !—  
Yet let some hand invert its frame  
And all its powers return the same,  
Whilst any golden grains remain  
'Twill work its little hour again.—  
*But who shall turn the glass for Man,*  
When all his golden grains have ran ?  
Who shall collect his scatter'd sand,  
Dispersed by Time's unsparing hand ?—

Then, Daughter, since this truth is plain,  
That Time once gone ne'er comes again,  
Improv'd bid every moment pass —  
See how the sand rolls down your glass !

Nov. 2, 1810.

J. M. C.



LISARDO. I thank you for the suggestion. There is, about the Printer and Publisher of that most arduous undertaking,\* so much well-directed zeal and proper feeling in the

\* *that most arduous undertaking.*] There is something beyond mere compliment in this designation of the work alluded to. It is arduous in the extreme, and perhaps not a little perilous: yet let us admire the zeal, and love of ancient lore, which could have matured, and carried into execution, a project so vast, so expensive, and requiring such constant, unremitting, and (I had almost said) interminable labour. I address myself to the candid, the experienced, and the liberal; not to those, who, previous to the publication of the first number, were sharpening their critical knives, and preparing other instruments of literary torture, whereby they might inflict a severe wound, and cause premature death to the undertaking! English critics, I trust, like English soldiers and sailors, love fairer play than this. Nor can such attempts, after all, damp the ardour, or slacken the exertions, of those to whose conduct the structure of this ‘monumentum ære perennius’ is entrusted. Let us tell an interesting and unsophisticated tale.

A new edition of the *Greek Thesaurus* of Henry Stephen the Younger must necessarily, in any shape, be a tremendous undertaking: especially, too, when one thinks of the multiplicity of lexicographical and critical knowledge which has pervaded the classical world since the first appearance of that wonderful performance. Only to give an impulse, or encouragement to the plan—only to bring the vessel to the water’s edge, as it were—required spirit, strength, and no ordinary assistance. In letters, circular notes, prospectuses, &c. announcing the nature and extent of it, it cost the proprietors of the work not less than 1500*l*. This was surely bold enough: for till *Seven Hundred Subscribers* were secured, its progress would be uncertain, and the loss sufficiently decisive. However, the plan ‘grew’ and the subscribers multiplied; and the names of not fewer than *nine-hundred and eighty five* of them graced the covering of the first number. Such a number, to *such* a work, is, I believe, without precedent: and well might LORD GRENVILLE, the Chancellor of the University of Oxford, express a pleasurable pride in receiving the homage of the Dedication of the new *Thesaurus* to HIMSELF. That Nobleman’s Letter to the Printer, upon the occasion of which we are speaking, does equal honour to his head and heart. Now comes the *glory* of the design. All attempts which had been made towards a new edition of Stephen’s *Thesaurus*, in *Germany, Russia, France, and Denmark*, have not only been rendered abortive, but the materials for it, collected in those places, have been almost voluntarily as well as absolutely poured into the capacious reservoir of ALEXANDER JOHN VALPY!

The manner in which this new edition is given to the public need not be specifically mentioned. All the classical world are aware of it; but, for comeliness and proportion, the nicer collector will betake himself to the *large paper*.

cause of classical literature—so much of emulation to revive the days of the *Stephens*, the *Alduses*, and the *Giunti*—that I cannot but predict a very permanent reputation to his

In the small paper, the text looks abundant and honest to excess. It was the intention of Mr. Valpy to have struck off *three copies* UPON VELLUM, at 300 guineas each copy; but the poisoning influence of that recent, rash, and ruthless act of parliament, respecting literary property, which gave one copy of the best kind to the British Museum, (the *least* pernicious feature in such act) diverted his intentions. Perhaps Mr. Valpy will not, in the end, repent that he could not carry his design into effect; as, ere this, he would have met with more vexations and disappointments than, in the fondness of his heart, he could have anticipated. Of the *Classical Journal*, planned, printed, and chiefly conducted by the same typographical artist, it may be here only necessary to remark that, if room were allowed, I could mention the names of some of the first scholars in Europe, abroad and at home, who volunteer their labours in support of it; and that its success has been complete beyond the most sanguine expectations. ‘*Esto perpetua!*’ It remains to subjoin that Mr. Valpy was bred, both at school (under his father, Dr. Valpy — the bibliomaniacal Leviathan of *Reading*) and at College, professedly with a view to his present pursuit in life; and that it was his aim and ambition to put on that mantle which Harwood had pronounced to have become nearly moth-eaten from disuse since the days of BOWYER. Accordingly, in 1804, he gave to the world his first typographical production, which was a small collection of *Excerpts from Cicero's Epistles*, in 12mo. with the following prefix, or address, to his schoolfellows:

‘*Ad Condiscipulos mihi semper Amicissimos. Ecce vobis, Condiscipuli, primitias meorum in re typographica, et in prelo subjectis exemplaribus corrigendis laborum. Ex alveis Ciceronianis, dulcissimo sapore confertis et elegantissimo condimento uberrimè cumulatiss, mellitissimos quosdam favos excerptos vobis apponere propositum mihi fuit. Quod quidem inceptum benè vertat Deus, et mihi, artem suscipienti, quâ Aldus et Stephani, literas exquisitissimâ ratione coluerunt; et vobis, ingenuis jam artibus et studio humanitatis imbutis, mox autem summum splendorem doctrinâ, moribus, pietate, in patriam effusuris. Vestrâ igitur, quâ soletis, benignitate hoc opusculum accipiat velim, et in mentem aliquandò revocatum habeatis, quoties, dum vobiscum in ludo versabar, memet à vestro consortio ad hoc elaborandum receperim. Porro etiam atque etiam deprecor ne offendantur emunctæ naris lectores maculis, quas non certè incuria, sed quædam artis ignorantia fuderit. Quod si his primordiis arriseritis et vos et illi, ad quoddam majus ausum, spero fore ut mihi me novis auspiciis accingere olim concedatur in disciplinâ, quam extremis tantum digitis, ut dicitur, attigi, et quasi primoribus labris gustavi. Valete, et favete.*

A. J. V.’

*Datum Readingi, Idus  
Jan. A. D. 1804.*

laudable efforts. His star is just trembling, as it were, with a promising radiance above the horizon ; and I will venture to prognosticate that its course will be neither limited nor obscured.

Thus have I, only in a summary manner, given an account of the comparative improvements in the ancient and modern arts of printing : ‘ nothing extenuating, nor setting down aught in malice.’ As my attachment to the art is enthusiastic, I cannot be supposed to be indifferent to the success of it ; and I have never intentionally thrown one professor of it into the shade, with the idea of concentrating the light more strongly upon those who may chance to be more prominent in the picture. My discourse, from beginning to end, must be considered as a mere corollary to the copious and satisfactory details of my immediate predecessor.

LYSANDER. Forgive this apparent intrusion : but I cannot suffer this well-informed circle to rise without reminding our monarch that he has forgotten the name of WHITTAKER !

LISARDO. My information then, it should seem, is but limited. Pray let us hear of him.

LYSANDER. I can only be brief, as I am aware of the time running rapidly away. John Whittaker, a modest, unassuming, indefatigable, and singularly-successful artist,\*

It is now high time to say farewell to the typographical labours of Mr. A. J. Valpy. Yet he must not be dismissed without a seasonable piece of advice ; purely of a secondary nature. Let me entreat him to annul and expunge, ‘ henceforth and for ever,’ that hieroglyphical, semi-astrological, but most barbarous, gallows-seeming, device — wherewith he ornamenteth the frontispieces of his books ! Surely Aldus, Froben, and Curio, might have taught him better things.

\* *John Whittaker ; a modest, unassuming, indefatigable, and singularly-successful artist.*] This eulogy is perfectly sober, because it is perfectly true ; and Mr. Whittaker, nervous as he is, will yet, I trust, summon courage sufficient to meet the tide of success, now rising up, from all quarters, to crown his exertions

exercises his typographical profession in a very extraordinary manner. Give him your imperfect *Caxton*, and, within a few days thereof, you shall receive it so perfected, that the

with prosperity. He is still in the vigour of life ; and capable of enduring the most ' patient touches of laborious art ! ' But the business of this note shall be *information* and not *panegyric*. Mr. Whittaker's CAXTONIAN REPARATIONS, or rather RESTORATIONS, are effected in the following manner. He has caused to be engraved, or cut, at a great expense, *four founts* of Caxton's letter. These are cut in the manner of binder's tools for lettering, and each letter is separately charged with ink, and separately impressed upon the paper. Some of Caxton's types are so riotous and unruly, that Mr. Whittaker found it impossible to carry on his design without having at least *twenty* of each such irregular letter engraved. The process of *executing the text*, with such tools, shall be related in Mr. Whittaker's own words : ' A tracing being taken with the greatest precision from the original leaf, on white tracing paper, it is then laid on the leaf (first prepared to match the book it is intended for) with a piece of blacked paper between the two. Then, by a point passing round the sides of each letter, a true impression is given from the black paper, upon the leaf beneath. The types are next stamped on singly, being charged with old printing ink, prepared in colour exactly to match each distinct book. The type being then set on the marks made by tracing, in all the rude manner, and at the same unequal distances, observable in the original, they will bear the strictest scrutiny and comparison with their prototype : it being impossible to make a fac-simile of Caxton's printing in any other way—as his letters are generally set up irregularly, and at unequal distances, leaning various ways, and altogether so rude and barbarous, that no printer of our time could set up a page, or even a line, to correspond with the original by any other means.'

The libraries of the Duke of Devonshire, and Earl Spencer, sufficiently attest the felicity of Mr. Whittaker's performances in this ' particular branch ' of restoration. The spirit of old Caxton himself could not discover the cheat !

Mr. Whittaker also informs me that he has ' types engraved to correspond with those of WYNKYN DE WORDE ; and others of various description, by which he is enabled to complete ANY book, printed before the *sixteenth century*, so exactly, that the most able judge of old printing cannot discover the restoration from the original.' Lysander has made mention of Mr. Whittaker's restorations of lost leaves of FUST and SCHOIFFHER. His Majesty's library contains a most splendid and successful specimen of this kind, in one of the leaves of the *Psalter* of 1457—supplied from that of Lord Spencer's perfect copy. And Mr. G. Nicol, who yet retains the extraordinary vellum copy of the *Mazarine Bible*, noticed in vol. i. p. 339, is sometimes even at a loss to point out which *are* the two leaves (formerly wanting in it) that owe Mr. Whittaker for their master. Indeed, so singularly nice, ' cunning and curious ' is *this* restoration, that I am

deficiencies cannot be discovered. There is a sort of witchery in his process; in consequence, I presume, of some nocturnal communication with the ghost of our first printer:

not sure whether bibliomaniacal gamblers might not propose a safe bet upon the chance of its non-detection! The mode of accomplishing *these* restorations is similar to that connected with the Caxtonian. We now come to speak of Mr. Whittaker's printing IN LETTERS OF GOLD: and, if I mistake not, the reader is about to peruse an interesting narrative hereupon.

The *Magna Carta* above mentioned, constitutes, at present, the sole work upon which this process has been employed; but, limited as it is, a great variety of curious detail is connected therewith. In the first place, the manner of printing is a *secret*: known only to its ingenious author and the 'nocturnal spirit' with which Lysander supposes him to associate. The Society for the Encouragement of Arts, over which the late Duke of Norfolk (now H. R. H. the Duke of Sussex) presided, offered Mr. W. a premium for his ingenuity, upon condition (as is usual) of making the process *known*: but Mr. Whittaker, aware of the importance of keeping it secret, declined the premium—and of course renewed his nocturnal visits with the aforesaid 'ghost.' It was therefore happily said to him, by Mr. G. Nicol, that 'it was well he lived in the reign of George III. and not in that of James I.'—'Wherefore?'—replied the unsuspecting artist—'Because (resumed Mr. Nicol) you would infallibly have been *hung*—if you had!' I leave my friend Mr. D'Israeli, the popular champion of 'Jemmy,' to chastise Mr. Nicol for his naughtiness 'in this matter.' To return to *Magna Carta*. This sumptuous and extraordinary work consists of 12 leaves, of what may be called broad-royal folio; having the text of that famous charter (more precious than the very quintessence of 'much fine gold') printed in gothic letters, of gold, upon their respective rectos. The limits of the text itself are seven inches and five-eighths by five and two-eighths; and this text is printed either upon *thick drawing paper*, or *vellum*, or *satin*; each of the two latter sometimes varied by a *ground of purple*: thus renewing the taste of the earlier ages of blazoning, and calling forth the invectives of another St. Jerom! But the modern St. Jerom will fulminate in vain. The work is dedicated to the Prince Regent; and the arms of King John, and those of His Royal Highness, usually precede, in the illuminated copies, the first page of the text. The price of an unilluminated copy, upon paper, is 8*l.* 8*s.*: of the illuminated copies, the prices vary in proportion to the costliness of their decoration—and those UPON VELLUM, having each page of text surrounded by a drawing in imitation of a scroll, with the arms, &c. of the twenty-five Barons who signed the Great Charter, proportionally divided, so as to form two or more coat-armours at the top of each page—THESE COPIES, I say, are beautiful, splendid, and characteristic, beyond any similar work (I had almost said ancient as well as modern) which it has ever been my good fortune to behold! The illumination, in this manner, of the last page or leaf—which has the mitre and

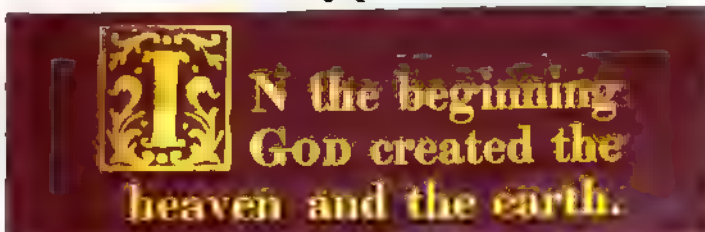
for surely never before was there seen such wonderful instances of restoration and perfection ! At the wave of his wand, Caxton seems to put on perpetual youth :—nor is

*crozier, &c.* (in honour of Archbishop Langton) at top, and the great seal of King John at bottom—is singularly happy and striking ! Indeed, taking it ‘all in all,’ those who have not seen such a union of typographical and graphical skill, as these illuminated copies display, can have no idea of the extraordinary felicity of their execution.

Our own King’s Library, and that of the King of Bavaria, each contains a copy of the foregoing description : the latter superbly bound (also by Mr. Whittaker) in purple morocco, with vellum fly-leaves, on which gothic ornaments are drawn. The vellum copies in the libraries of the Prince Regent, the Duke of Devonshire, and Earl Spencer, have *purple* grounds, and are illuminated in the manner above described ; but that of his Royal Highness contains a splendid dedication, engraved in brass, and is ornamented with the nineteen English and Foreign Orders, and with the arms and pedigree of the Prince. Those who have seen this emblazoned dedication, executed by Mr. Willement, describe it to me as a piece of art infinitely beyond all competition ! The binding of it, by Mr. Whittaker himself, is not less magnificent : the covers being almost a complete mass of gold-ornament, appropriate to the times of King John. It is also lined with crimson silk, richly adorned with gold. The copies of the Duke and Earl Spencer contain also the coat-armour of their respective owners. To enumerate the various other copies, of probably nearly equal splendour, in the Collections of Noblemen and Gentlemen, would be perfectly unnecessary. But I cannot close these remarks without discharging a debt, equally of honour and of gratitude, due to the ingenious artist whose labours have been the subject of this protracted note. He has been pleased

(..... *hæud equidem tali me dignor honore*)

not only to present me with a vellum copy of his *Magna Carta*, illuminated in the manner of that described as being in the Royal Collection, but to furnish me, also gratuitously, with the beautiful specimen of *PRINTING IN GOLD* which the reader is now about to behold. Let, therefore, both that reader and myself take off our hats, in a manner the most courteous, to the donor of such a ‘rich and rare’ typographical gem. Here it is—glittering like the sun—when he ‘flames in the forehead of the morning sky.’



Caxton alone the object of his necromantic toil. *Fust and Schoiffer* have been lately indebted to his enterprise and ingenuity for the restoration of some severed limb; and our *Wynkyn De Worde* has also the good fortune to partake of Mr. Whittaker's resuscitating powers. And then, in *original* matters, if you could but see his *Magna Carta*, PRINTED IN LETTERS OF GOLD!!—and with illuminations too!

BELINDA. Oh delightful accomplishment! Let us hope for the felicity of a sight of these wonders, shortly.

LYSANDER. I can promise you a treat, when you *do* behold these 'wonders,' greatly beyond what you can venture to anticipate. And now, good Lisardo, one word more—and I have done. Remember BALLANTYNE\*—although he live to the *north* of the Tweed!

\* *remember Ballantyne.*] I consider Mr. Ballantyne as the JENSON of the North. Report says that the earliest essay of his press was the first edition of Mr. Walter Scott's *Minstrelsy of the Scottish Border*, printed at Kelso, in 1802, 8vo. 2 vols. If it be so, the deed is quite a boastful achievement; for two more interesting volumes, in every respect, scarcely ever made their appearance before the public. The notes to this work, and especially to the enlarged edition of it, (in three octavo volumes) hold out models of re-editing old popular poetry: and I am almost barbarian enough to think that Mr. Scott's prose (what shall we say to *Waverley*, *Guy Mannering*, and *The Antiquary*—must they be considered apocryphal?) will last as long as his verse. But for Mr. Ballantyne's press. The new edition of the *Tracts collected by Lord Somers* (of which 13 volumes in quarto are already published) is perhaps the most gigantic effort of it; while, for beauty, elegance, and effect, the large paper quartos of Mr. Scott's popular poems (being, gentle reader, the FIRST EDITIONS of them) are entitled to the warmest approbation. Yet shall I venture upon mentioning my *favourite* volume, taking their graphic embellishments also into consideration? They are the *Mæde* of Mr. SOUTHEY and the *Partenopex de Blois* of Mr. WILLIAM STUART ROSE, each in quarto. The engravings are equally brilliant and appropriate, and harmonise so well (whether as vignettes, or whole pieces) with the general appearance of the text, and the particular interest excited by the respective tales, that I do not see how any lover of 'romaunt lore' can reconcile it to himself not to bind these volumes in morocco of the most joyous colour!

Let the efforts, however, of Mr. DUNCAN of Glasgow not be lost sight of; as I am not sure whether his zeal for *classical literature* be not equal to that of any printer, even south of the Tweed, before him. The reprint of *Wakefield's Lucre-*

**LISARDO.** The suggestion is well made. In Ballantyne's press the art of printing, in Scotland, which seems to have slumbered since the golden days of the FOULISES, is completely restored. . . But see, the sun has greatly passed his highest altitude—and methinks I hear the neighing of the steeds at the outer gate! The ladies begin to be anxious to visit the ancient abode of their sex, the once famous JULIANA BERNERS. Away! Away!

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The circle broke up spontaneously: but Lisardo was resolved not to join his auditors, till he had carefully put away the ornaments which had been submitted to their notice. At length, the arrangement was satisfactorily completed. A barouche conveyed the ladies with Lysander and Lorenzo. A 'coal-black steed' carried the impetuous Lisardo; while Philemon, with a more measured pace, and upon a chestnut-tinted horse, (not wholly unlike, in colour, some of the more delicate specimens of pale russia, from the repositories of Messrs. Lewis, Hering, and Smith) rode sometimes by the side of the barouche, and sometimes pushed forward with Lisardo. The day was yet in glorious attire. The dust however was not ungently moved; and in less than an hour Lisardo and Philemon first reached the abbey walls. The company arrived in due order: nor did they quit so congenial a spot till the rapid declension of the sun made them think of their distance from home, and of

tias, containing the collation of the editio princeps of the poet (in Lord Spencer's library,) was a most spirited and successful effort. Whatever Mr. Duncan does, has been hitherto marked with neatness and accuracy; and the new *Scapula*, just now scarcely dry from the press, is another brilliant testimony of his diligence and good taste. Let us not despair. The age of FOULIS is rapidly about to revive—'redeunt Saturnia regna.'



preparation for dinner. They returned in proper time; and while the bodily appetite had been sharpened by so bracing and lengthened an excursion, the mind, from the reflections furnished by the discourse of Lisardo, and from the venerable air of the interior of the abbey, kept pace in furnishing an *intellectual* banquet. Nothing seemed wanting to a perfectly social and congenial entertainment; and it was

\* *the Spirit of Juliana.*] I here make a candid confession of having borrowed the above idea from a sly peep at a privately-printed poem, entitled 'BIBLIOGRAPHY'—the composition of a very dear and intimate old friend. The part more particularly connected with the subject treated of in the text, is that which relates to the '*Ghost of Carton, walking by moonlight in Westminster Abbey.*' It commences (at the 514th verse) and concludes thus:

' 'Twas on a night,  
A cloudless night; when, silently, the moon,  
Full-orb'd—across the monuments that tell  
Of heroes slumbering in their native dust—  
Her soft and silver light, and shadows deep,  
Proportionate, had cast in cloister'd aisles  
Of Westminster—that, pale, and bent from age,  
(So dreamt PALERMO) stood the ghostly form  
Of Carton: his emaciated hands  
Were gently exercised—one holding fast  
His shroud sepulchral, as it trail'd behind—  
The other, with fore-finger pointed, rais'd  
To meet Palermo's level eye. When thus  
His feeble voice brake forth: ' O gentle youth,  
' Whoe'er thou art, that feel'st the increasing flame  
' Which on the days of yore throws light and life  
' By search of PRINTED ANNALS; know from me,  
' The FATHER OF THE BRITISH PRESS, who erst  
' Within this venerable abbey dwelt,  
' Thy labour is not lost. Of late, my name  
' Hath sounded with huge praise; and more, I wean,  
' Than my skill merits; and renowned Lords  
' Have strove, adventurous, for great sums, to gain  
' *What auncyentlye for shylinges I did prynte.*  
' Oh marvellous and strange! but welcome news  
' I own: and such as soothes my parted spirit:  
' Yet—but no more—the crisped breezes blow  
' Of morning; and bold chanticler his note

unusually late ere the company broke up for their respective dormitories. The moon was two nights beyond her full; but her yet broad and beaming visage shed a sort of visionary light along the corridore: so that Almansa, in retiring to rest, had nearly persuaded herself that the *Spirit of Juliana*\* had glided gently by the side of her, almost brushing her with the edge of a garment—blanched in the fountains of Paradise! She startled; but the voice of Lisardo, from below, speedily convinced her that she lived in the year of our Lord *one thousand eight hundred and sixteen*, and not in that of *one thousand four hundred and eighty six!*

'Already hath essayed: Farewell. Pursue  
'Thy course begun.' So spake the ancient form  
Of what was once endued with life and soul  
OF CAXTON.'





# EIGHTH DAY.

**VOL. II.**

**D D**

## **ARGUMENT.**

*Of Book-Binding, ancient and modern: with divers singular anecdotes and sundry curious graphic embellishments connected therewith.*



Hans Sebald Behem 1545

## Eighth Day.



O not imagine (began Lisardo the next morning, on resuming his ' throne of state ') that I am about to entertain you with anything very novel or very wonderful respecting the *Art of Book-Binding*:—to which it was resolved that this EIGHTH DAY of our Bibliographical Decameron should be devoted. On the contrary, I can do little more than submit a few scattered notices which have been collected almost by chance; and must trust chiefly to Schwarz some few particulars connected with the more ancient branch of the ' art, craft, and mystery ' now about to be developed.

How am I to invoke—not the Muse,—but the friendly GENII presiding over the *bibliopegistical* department?! It is quite evident, my worthy friends, that the Ancients were utter strangers to *the Art* as it was practised by a numerous and nameless host of *Heroes of Bands and Blind-Tooling*,

on the discovery of the Art of Printing; and who, as that art became general, sprung into notice, celebrity, and wealth. But we must be orderly in our historical researches; and not leap at once upon a period when both the *Arts of Binding and of Printing* may be said to have attained their infancy and maturity nearly at the same moment. The Spirits of all that were great and glorious in former times—ye nameless heroes of *the needle, the shears, and the stamping-iron*, befriend me as I seek to relate the progress and the triumph of your glorious Craft—

Things unattempted yet in prose or rhyme !

LORENZO. The invocation savours well; and I make no doubt of 'the gathering together' of the Spirits of those nameless heroes whose deeds you are about to record. But I interrupt.

LISARDO. Well then; we have first of all an unequivocal attestation of the importance attached to the *Art and Craft of Book-Binding* by the Ancients: since we learn from Trotzius (mark the euphony of the name of that gentle Scribe!) that they positively erected a Statue to the Memory of that Man who bound books by means of *Glue*.<sup>\*</sup> However,

<sup>\*</sup> *a statue to the memory of that man who bound books by means of Glue.*] 'On a des preuves convaincantes que longtems avant la naissance de notre Seigneur les Grecs et les Romains relioient leurs livres avec de la colle. La ville d'Athènes ERIGE A UNE STATUE à l'auteur de cette invention.' *Nouv. Traité de Diplom.* vol. iii. p. 60, note—'Trotz in *prim. scrib. orig.* p. 608,' being quoted as the authority. But Schwarz is 'most learned' upon the *glue* theme; quoting Lucian, and proving from Olympiodorus, as referred to by Photius, that a certain Athenian, of the name of PHILLATIUS, was the inventor of making books by means of glue. *Disp. II. De Ornamentis Librorum Veterum*, p. 47. Have the workshops of Messrs. Staggemier, Kalthoeber, Hering, Walther, Lewis, Clarke, &c. &c. busts of this said Phillatius? Or, may we not 'move the previous question'—do busts of the said Phillatius exist?—for to HIM must the homage be paid of being considered as the FATHER OF BOOK-BINDING! When once the

it must first of all be understood that the Ancients originally wrote upon *scrolls* placed upon their knees: they then found out something like a *desk*: as you have abundance of instances in fac-similes from old MSS. and early-printed Books.\* It followed, that as they wrote upon scrolls, they

leaves were put safely together, the subsequent stages of covering, and ornamenting, &c. seem to have been matters of course. The canoe was made: it floated of its own accord. However, Leo Allatius (and Leo Allatius 'is an honourable man,' see vol. i. p. xxxii) says that the skins with which the ancients used sometimes to make their books were put together by means of a thread or string only, and not with glue.' Nor must we forget the 'lora rubra' of Catullus, in his splendid description of ancient bibliomaniacal luxury: which words (from the note of Vulpinus, edit. Catulli, 1737, p. 77) should seem to mean thongs of red leather, to tie up the rolls in a cylindrical form—'majoris elegantiae causa.' Hence the *red-tape* of the Lawyer! And Mabillon (*De Re Diplom.* p. 32) mentions two vellum-skin bulls of Pope John XIII. which were fastened together in the middle 'membraneo vinculo;' but these are somewhat solitary positions, and must not be considered as detracting from the reputation of the mighty PHILLATIVS. In Cicero's time (from his ivth letter in the ivth book of his Epistles to Atticus) we have unequivocal attestation of the use of *glue*. The orator tells his friend to send him 'some two of his Librarians, who, amongst other things, might *conglutinate* his books,' &c.

\* *abundance of exemplifications in fac-similes from old MSS. and early-printed Books.*] First, for the old MSS. Schwarz, p. 70, refers us properly enough to the fac-similes from the celebrated DIOSCORIDES as published by Lambecius; and of which it will be seen, in vol. i. p. xlv, that this work hath been discoursed of somewhat pleasantly—as is presumed. This magnificently ornamented MS. is now full thirteen hundred years old: and the author is represented, as above alluded to by Lisardo, writing upon a scroll on his knees. The Greeks had a comely proverb connected herewith—Θεῶν ἐν γούνασι κεῖται—meaning, that the issue of events did not depend upon ourselves, but upon the deity—'non esse nostræ facultatis et arbitrii, præstare rei exitum; sed hunc ab eo dependere, quod providentiæ divinæ libro, in Dei quasi genibus sito, inscriptum sit.' See Schwarz, p. 71, &c. who is copiously instructive hereupon; and who disporteth himself with a verse from old Homer, as applicable to this usage of *genuscription*:

Ἄλλ' ἦτοι μὲν ταῦτα θεῶν ἐν γούνασι κεῖται

which occurs twice in the first book, and once in the xvth book, of the Odyssey: and once in the 17th and 20th books of the Iliad. It follows therefore, beyond all doubt, that knees were (if I may so speak) the earliest writing tables or writing desks! How soon the piece of furniture, composed of wood, or of any other



would put away their writings by folding them up ; and the earliest libraries, even including those of Cicero, Varro, and Atticus, displayed to the eye of the virtuoso—not a varied, yet harmonised mass of colour—but a series of rolled vellum or papyri ; and Schwarz, if my memory do not fail me, has given us a comical but miserable representation of one of the ancient *Librarioli* (or Library-keepers) in the act of taking down a roll.\*

The *dawn* of Book-binding is more especially visible in the *Pumex*, the *Cedrium*, and *Umbilicus* of the Ancients. For the benefit of the unlearned of this circle (with all due submission be it spoken) let me explain these words. The first means what we should now call a *Pumice-stone* :† with

substantial material, called a WRITING DESK, was in use, I dare not take upon me to determine ; but I may be allowed quietly to ask if it can be satisfactorily proved to exist before the viii<sup>th</sup> century ?

\* *one of the ancient Librarioli—in the act of taking down a roll.*] This ‘miserable representation’ occurs in the i<sup>st</sup> plate attached to his i<sup>st</sup> ‘Disquisition upon the Ornaments of Ancient Books.’ But Isaac Vossius, in his edition of Catullus, 1691, 4to. p. 54, has given two yet more miserable representations of these book rolls, from small wooden blocks. Beneath Schwarz’s plate sits the figure of Dioscorides (on a reduced scale from Lambecius) in the act of writing upon his knees. Note : the learned Mabillon seems quite positive respecting the priority of Vellum to the Papyrus : *De Re Diplom.* p. 30.

† *what we should now call a Pumice-stone.*] Schwarz, as usual, (and as the work of Schwarz is very rare in this country, I may be the more justified in such frequent reference to it) is delightfully copious upon this ancient method of—shall I say HOT-PRESSING ? or rather, BOOK-POLISHING—which latter, however, in its result, is the same as the former. ‘Before books were cut and trimmed (says Schwarz, p. 81) they were polished by the pumice-stone. The pumex was a porous stone (‘*lapis cauernosus*’) with which the ancients rubbed or polished their bodies : thus Ovid, in his *Art of Love*, lib. 1.

Ne tua mordaci pumice crura teras.

Pliny says the same thing in the 21<sup>st</sup> cap. of his 36<sup>th</sup> book of Natural History ; and, on the authority of Catullus, applies it to the use of polishing books. Catullus is a first-rate evidence. In his *Epigram to Cornelius Nepos*, he chaunteth thus :

Quoi dono lepidum nouum libellum  
Arida modo pumice expolitum ?

which the Scribes used to rub the surface of the material upon which they wrote, in order to produce a polish : and what is this, I ask, but your modern *hot-pressing*?—a process, used by Book-binders as well as Printers. The *Cedrium* was a species of *oil* to preserve the vellum &c. from premature decay : and this was thought to have the same effect upon moths, spiders, or other insidious and invisible

In that to *Varus*, he seems to lay open the whole arcana of ancient BIBLIOMANIACISM :

chartæ regiæ, novi libri,  
Novi umbilici, lora rubra, membrana  
Directa plumbo, et pumice omnia æquata.

Now Isaac Vossius, to whom Vulpius (*Edit Catulli*. 1737, p. 77) refers us for a complete analysis of the ‘art, craft, and mystery’ of ancient book-binding, doth not, in his annotation upon this latter line, (p. 54) touch upon the ‘pumice omnia æquata.’ No matter ; we will go on with a few more illustrations from ancient classical authorities. Horace, according to Schwarz, betrays his penchant towards a glossy membranaceous surface. In his xxth Epistle he thus addresses his own book :

Vertunnum Ianumque, liber, spectare videris ;  
Scilicet vt prostes Sosiorum pumice mundus.

To which add the pithy distich of Martial :

Nondum murice cultas, asperoque  
Morsu pumicis aridi expolitus.

But (continues Schwarz) they were especially ‘fond of polishing the edges’ with this pumice-stone : for thus sings Ovid :

Nec fragili geminæ poliantur pumice *frontes*  
Hirsutus sparsis vt videare comis.

Again ; Martial, in the 67th Epigram of his first book :

Mutare Dominum non potest liber notus ;  
Sed pumicata *fronte* si quis est nondum.

Nor (continues our bibliomaniacal Schwarz) were they satisfied only with polishing the surfaces and edges, but even the very vellum covers in which they were rolled up—‘vt scilicet manibus tractantibus essent benigniores.’ He then refers us to Bartholinus and to Casaubon’s most erudite commentary upon Persius—which thus observes—‘pumicem ad manum habebant semper, qui membrana aut charta utebantur ; sed is pumex præcipue ad exacuendos calamos erat illis usui.’ And thus much for evidence of what may fairly be called the prototype of our modern art of HOT-PRESSING.

makers of inroads upon books or scrolls, as our *Russia-leather* is supposed now to produce. At any rate, it was something better than the *muriatic-acid* introduced by the modern race of bookbinders\* to whiten and purify the surface of the leaves. Oh most foul and treacherous application of chemical knowledge! A few short years glide away—when we open our supposed spotless treasures, and find them brittle, rotten, and shrinking even at the light of day! Let this *bibliopegistical poison* be henceforth discarded from the store-house of every book-binder; and let the forfeiture of fifteen skins of genuine morocco leather be the punishment inflicted upon the discovery of the application of such a lawless ingredient! We have the *third* characteristic, or prototype, of modern book-binding to notice—namely, the *Umbilicus*\*—or the *Boss*: either in the centre,

\* *something better than the muriatic-acid introduced by the modern race of bookbinders.*] This comparison is hardly fair; as the muriatic-acid is applied to the getting out of stains, &c. We shall, in due time and place, discourse somewhat pungently upon the application of this sure poison in the rebinding of old books. Meanwhile, in regard to the *cedrium*—which was an oil extracted from the cedar-tree—Schwarz is minute and satisfactory respecting its ancient use in the preservation of volumes. Salmuth is decisive in commendation of its power of preservation; while Vitruvius declares that ‘books rubbed with the cedar oil may bid defiance to the moth and decay.’ *Disp. I. De Ornament. Libror. Vet.* p. 39.

† *the Umbilicus or Boss.*] Perottus, in his *Cornucopia*, as illustrative of the 67th epigram of Martial’s first book, thus observes: ‘Umbo media pars clypei; ab hoc Umbilicus dicitur, quicquid in aliqua re est medium. Ligamentum intestinorum, quod mediam fere planiciem ventris obtinet, umbilicum appellamus. Item hinc umbilici ornamenta, quibus libri ornantur, et gemmæ ligantur.’ According to Porphyrio, this part of book-decoration (which may be called the *embryo* of book-binding), consisted of bone, or wood, or even gold. It was in fact a cylindrical material, upon which the sheets of vellum &c. were rolled up: and sometimes the sheet had one of these rollers at each end. These *umbilici* were also highly ornamented. Read the numerous apposite quotations from the Latin poets in Schwarz, p. 72-3; and see fig. 111. of his plate—attached to his second Disquisition or Disputation. We have seen that Catullus especially notices the ‘*Novi Umbilici*.’ But let the lover of curious and recondite bibliomaniacal lore disport himself with Pancirollus’s account of the various methods of

or at the extremities of the vellum upon which the writing was to be *rolled*: and upon this centre or extremity much cunning and curious art was oftentimes lavished of old. Thus you see, upwards of two thousand years ago, the embryo seeds of modern BOOK-BINDINGS may be said to have been sown—but you will be pleased to understand that everything, just advanced, has reference exclusively to sheets or *rolls*—whether of the papyrus, vellum, or cotton.

The next advance to binding, in the shape of a modern book, was the *Gatherings* into *fours* or *twos*:\* the former

writing among the ancients, in his *Rer. Memorab. sive Deperdit.* as referred to by Raderus—and with Vossius's description of their method of *Book-Binding*; in his *edit. Catulli.* 1691, 4to. p. 51, as referred to by Vulpus. Upon the 'Novi Umbilici' of Catullus, Vulpus observes that 'the Greeks as well as the Romans ornamented their books with this cylindrical roller, as is manifest from an epigram upon the philosopher Heraclitus, quoted by Hesychius:

Μὴ ταχὺς Ἡρακλεῖτε ἐπ' ὀμφαλον εἴλαε βίβλον.

Ne properans volve librum Heracliti usque ad umbilicum.

*Edit. Catulli.* 1727, p. 77.

\* *the Gatherings into fours or twos.*] Isaac Vossius is our first bibliographical oracle of consultation upon the important point of 'GATHERING': 'libet modum compingendorum apud veteres librorum, a nemine quod sciam satis hactenus traditum, breviter hoc loco exponere. Primo itaque hoc monendum apud veteres tam Græcos quam Romanos, non tantum tempore Catulli, sed etiam diu postea, raros omnino fuisse libros *quadratos*, quales proximis seculis maxime in usu fuere. Tota suppellectilis libraria et integræ veterum bibliothecæ è solis ut plurimum componebantur voluminibus convolutis, in formam columellæ seu cylindri, quemadmodum illos vocat Diogenes, cum Epicurum occ cylindros conscripsisse dicit.' He then goes on to tell us that 'King Attalus, in his apprehension, was the first who ordered books to be *squared*—in whose time a more ready process was discovered of cleaning skins on both sides, whereas before they were only written upon on one side'. . . 'However (continues he) although the custom of *squaring* vellums commenced with Attalus, the previous method of a long roll continued till the days of Catullus and Cicero, and some time afterwards.' *Edit. Catulli,* 1691, 4to. p. 51.

It may be said the foregoing does not apply to *gatherings*. But I answer, that the *shaping* of vellum-skins into a square, or parallelogram, was the first and obvious step towards *folding* them into two or more portions. (Schwarz says that whether the vellums were square or oblong, the ancient scribes used to write

denoting a *quarto* shape, the latter a *folio*: it being seldom or ever that the gatherings extended to *eights*, for an *octavo*. The material being impregnated by the *Cedrium*, or moth-destroying oil, polished by the *Pumice-stone*, and folded into certain *gatherings*—what was the next natural step, as it were, towards perfecting the ILLUSTRIOUS ART of which we are now discoursing? A *Cover* to these gatherings: a security in the shape of *board*, *vellum*, *velvet*, or *leather*: a *roofing in* of the mansion which had been thus cunningly constructed. Now then I bring you at once into what may be called the History of Book-binding: and no small gossip ensueth thereupon.

LYSANDER. Will you treat of the materials just mentioned in a sort of separate, or *seriatim* manner, after the

upon them on their knees; see p. 70, and p. 427, ante:—this by the bye.) We next avail ourselves of the apposite authority of Montfaucon. ‘*Libros Græci a multis retro sæculis ad hodiernum pene modum compingebant, distributa in terniones vel quaterniones folia assuebant, pelle vitulina sive alia plerumque densiore totum operiebant, partem supernam et infernam, qua latior liber est, tabella lignea corio agglutinata muniebant, quo firmitus consistereut:*’ but we are travelling into the whole mystery of book-binding, forgetting that we are upon ‘gatherings’ of *fours*, *threes*, and *twos*. A little onward, however, Montfaucon comes to the point again: ‘*Quaterniones porro Librorum, τετρας et τετραδιον nuncupant, quia videlicet quatuor foliis duplicatis aliumque in alio insertis constant: quæ octo folia sexdecimque paginas efficiunt. Terniones quoque non nunquam in Codicibus Græcis observantur. In Chronico quodam Bibliothecæ Regiæ, Terniones et Quaterniones, τρισα et τετρασα vocantur: quæ vocabula nusquam alias me vidiisse memini.*’ See the *Palæogr. Græca*, p. 26. Let us conclude with our old friend Schwarz. ‘*A paginis et tabulis differebant duerniones, terniones, quaterniones, quinterniones, sine duerni, terni, quaterni, et cetera. Quæ nomina potissimum medio ævo usurpari cœperunt; sed et post inventam Typographiam sæpius in libris, typorum subsidio exscriptis, annotata leguntur’...*’ in membranaceis chartaceisque codicibus, propter firmitatem maiorem, plures chartæ membranæve, et aliquando quidem binæ, vel ternæ, vel quaternæ, aut amplius, prius sibi inuicem inserebantur, ac sic consortæ, vbi opus erat ad aperiendum, dissecabantur, et demum consuebantur, compingebanturque. Frequentius commemorantur *quaterniones.*’ *Disp. IIII. De Ornamentis Libror. Vet.* p. 155.

practice of the Judges in the Exchequer Chamber upon a reserved point of law?

LISARDO. If you please: although I am not sure of being quite chronologically correct in the relative antiquity assigned to them.\* At any rate, as *trees* were created before *cattle*, let us give the oaken cover the precedence to that of the sheep-skin. Most possible it is that, at first, the wooden cover was perfectly smooth and unadorned: but as the matter which it *contained* was frequently of great moment, it would follow that the owners of these oak-bound volumes would transfer to the *exterior* a testimony of the esteem in which the *interior* was held: and hence the origin of art upon the side-covers of books.

At first, in all probability, the ornaments thus introduced

\* *the antiquity of one over the other.*] Perhaps the more consistent and classified method would be to begin with the ANCIENT DIPTYCHS, as being rather the precursors of modern binding; but this would cause us to travel into too vast and variegated a field of investigation. Montfaucon's pithy note, in his *Palæogr. Græca*, p. 34, is sufficiently satisfactory as to the ancient application of this term of art. The *Diptych* consisted of *two coats or covers*, generally formed of ivory, within which the work was placed. These covers were ornamented according to the wealth, ingenuity, or fancy of the owners: and, as applicable to ecclesiastical purposes, the contents exhibited the names of the Bishops, which were carefully registered, or erased, in proportion to the purity or immorality of their lives. The British Museum contains numerous specimens of these diptychs, and Mr. Douce possesses a beautiful specimen of them. Gori has written an express work upon the subject. As a prelude however to the more immediate subject of BOOK BINDING, as practised within the last thousand or twelve hundred years, let us listen to a sort of *proheme* upon the subject by the garrulous David Casley; who, occasionally, is smart in the midst of all his ponderous prosing. Thus discourseth the worthy David. 'The VERY COVERS of a great many MSS. are curiosities; there having been different ways of binding books in different ages. And some have happened to have been bound with so good materials, as to have lasted a great while: which may be proved by several books, which, upon examination, appear to have been but once bound,' p. xv. He then refers to a volume, described at p. 112 of his work, in its original binding of the date of 1467: of which presently. But I think it will be in my power to establish the existence of an original binding of an earlier date.

belonged to books which were the property of some rich individual or of a Monastic Body; and as very many of such books were of a religious cast of character, a representation of the *Virgin*, or of the *Infant Saviour*, or of the *Crucifixion*, would be the earliest embellishment. Then, again, as they were lavish in their testimonies of admiration of the *contents* of a book, by causing the *margins* to be adorned by beautiful paintings, so they would bestow something like a similar mark of admiration upon the exterior-bindings: and thus *precious-stones*, or other costly materials, were applied to the outside covers. It is needless to mention particular specimens of this mode of decoration,\*

\* *needless to mention specimens of this mode of decoration.*] The reader will be pleased to consult the notes at pages l and liv of the first volume of this work, for some curious intimations of ancient binding; to which add the gossiping note upon the same subject at page 156 of the *Bibliomania*. The binding of the volume referred to at page liv of this work, consists of oaken boards, upon the exterior of the first of which is a *Large Brass Crucifix*, formerly perhaps covered or washed with silver. The book is a Latin Psalter with an interlineary Saxon version, in the ms. library at Stowe; and is probably of the 11th century. The crucifix measures, to the best of my recollection, about 7 or 8 inches in height. The workmanship is clumsy. Vertue made a drawing of it, which is now in the collection of the Society of Antiquaries. Mention also is made, in the place last referred to, of a MS. of the Latin Gospels of the xth or x1th century; to be again noticed (on account of its binding) in the course of this EIGHTH DAY. The present is therefore the fittest place to observe, that this MS. has also oaken covers, the outside of one of which is inlaid with pieces of carved ivory: which specimens of ivory sculpture I conceive to be of a later period—being probably inlaid by the piety of some subsequent owner. They are however very curious, and deserve explicit notice. The first consists of our Saviour, with an angel above him: the second, of the Virgin with Christ in her lap—the Virgin is in half length: the third is a small whole length of Joseph with an angel above. A gilt *nimbus* is round the head of each, but that which encircles the Virgin is perfect; and the compartment in which she appears (about 5 inches high) is twice the size of each of the others. The draperies throughout are good. It is altogether a choice and precious specimen of ancient binding; and the two instances here mentioned are illustrative of that portion of Lisardo's discourse which relates to *ancient specimens of exterior book-decoration*.

as they are too well known to stand in need of minute detail.

The ornaments attached to volumes with this *hardy* coating were sometimes confined to their *interiors*. A secret spring was touched, or an intricate lock was opened, and forthwith flew open the cup-board-like doors of a recess, exhibiting one of the ornaments just mentioned :\* but, generally, a crucified Saviour—a comfort for the afflicted, a portable subject of adoration to the enthusiastic ! I will not pretend to say how many tears—whether of compunction or of rapture—have been shed upon the old ornament of this kind which our friend PHILANDER possesses . . . but I will gently check myself in travelling somewhat too rapidly on towards the close of the Fifteenth Century—by thus prematurely mentioning these crucifix-cupboards in the ‘ Craft and Mystery of Book Binding.’ To return, therefore. Let it be here noticed that among the older specimens of Binding, whether by means of Boards or of Vellum, there were usually introduced two or more *fly-leaves* from a work of a still more ancient date. Montfaucon, if I recollect, mentions several instances of this cruel method of spoliation or dis-

\* *exhibiting one of the ornaments just mentioned.*] It is not often that there is occasion to quote that slippery and fallacious writer ycleped S. Palmer, alias G. Psalmanaazar ; but herein we may disport ourselves with six of his lines as applicable to the subject in question. ‘ I shall here mention something (says Palmer) concerning their [that is, the ancients] way of book-binding, an account of which we find in Scaliger (*Scaligeriana*, p. 173, *Hag. edit.*) who tells us that his grand-mother had a printed Psalter, the cover of which was two inches thick : in the inside was a kind of cup-board, wherein was a *small silver crucifix*, and behind it the name of BERENICA, CODRONIA DE LA SCALA.’ *General Hist. of Printing*, p. 96. The reader may consult another anecdote or two about Scaliger’s knowledge of early printed books, in vol. i. p. 351, 353. Of these ancient bibliopegistical specimens of *cupboard-preserved crucifixes*, I do not remember to have seen more than one specimen ; and it is just probable, rather than possible, that Lisardo is disporting himself in the gaities of his own imagination—when he talks of ‘ touching a secret spring ! ’ &c.



membering;\* and I would advise all shrewd and cautious Collectors, in their purchases of old volumes, bound in oaken boards, to examine either the fly-leaves, or the within-pasted leaves, (by way of padding) in order to make discoveries of some precious fragment of a long panted-after work:—some *Carton-printed Bevis of Hampton*—some relic of a Block-printed *Donatus* or *Catho Moralisatus*—or, in short, some hitherto equally inconceivable and unknown work,† sufficiently exquisite to chase away the slumbers of

\* *this cruel method of spoliation or dismembering* ;] It might be more correct to state, that the fly-leaves themselves were, in many instances, the only method of binding ancient MSS. Montfaucon, in his *Bibl. Coisliniana*, has numerous examples of this method of spoliation. Thus, in noticing a MS. of 'Commentaries upon the Epistles of St. Paul,' of the xth century, he adds, 'to bind the MS. there are two leaves of a much more ancient date, (of the ixth century) from the Works of St. Chrysostom.' *Id.* p. 83. Several other instances may be adduced from the same work. But the subject is more 'professedly' discussed in the following note.

† *some hitherto equally inconceivable and unknown work.*] The reader is probably prepared for something mysterious, or something diverting, or something instructive, from the above strange medley of names. Whatever be his bibliomaniacal expectations, or 'throbs of hope,' he may fairly be promised a treat of at least no ordinary occurrence. First, however, let me caution him—as earnestly as Lisardo possibly can—to look 'cunningly and curiously' into the coatings or paddings of old bindings; and 'as cunningly and curiously' to pay especial attention to the written or printed 'FLY LEAVES' appertaining to the same. These 'fly-leaves' are oft-times of strange import! . . . containing, if not, occasionally, a good deal of high treason [n. b. written in *February*, 1817!] against the State, at least something approaching to petit-treason in the scale of morals and decorum. However, as striking illustrations of the importance of examining the inner coats of ancient bindings, let it be known that Mons. Van Praet discovered a fragment of an edition of *Donatus*, printed by Schoeffer in the Mazarine-Bible type of 1455 'in the cover of an old book:' see vol. i. p. 331, note \*—that Mr. Douce found a duplicate of that extraordinary fragment, or rather *Advertisement of Carton*, of which a fac-simile appears in the *Typog. Antiq.* vol. i. p. cii—(and of which Lord Spencer, B. S. vol. iv. p. 349, possesses the only other known copy—) within the covers of an old *Sarum Missal*. It was also among the 'luckiest hits' of my bibliographical life to discover a *Catho moralisatus* in the Speculum-type within the covers of a copy of Aretin's version of Aristotle's *Ethics*, printed at Oxford in 1479—and bound nearly at the same time: see the *Bibl. Spenceriana*, vol. iv. pp. 354, 474. When I think that the

the six following nights! Happy GUISCARDO: for thou art among the number of those *Old-Binding* seeking biblioma-

stupendous public library at Munich, containing 300,000 volumes, (chiefly the picked spoils of 70 dilapidated monasteries . . . with 100,000 volumes of duplicates!) possesses, in particular, a set of old wainscot cases of books clad in THEIR ORIGINAL MONASTIC VESTMENTS, it does not seem a very idle conjecture to imagine that some fragments of even Sweynheym and Pannartz' *Donatus* (see vol. i. p. 353) may be found within the covertures aforesaid! Search, keenly and unremittingly, ye bibliomaniacal Virtuosi—who have access to such heart-refreshing treasures!

'But in the mean while,'—exclaims the impatient lover of old romances—'what means Lisardo by a fragment of some 'Carton-printed BEVIS of HAMPTON?' I will gently tell him what he means. It was (if my memory be not treacherous) somewhere in the autumn of 1813, when, spending some pleasaunt days with my 'excellent and approved good' bibliomaniacal friend ycleped George Vander Neunburg, (let me add, Esquire) I received 'the glorious intelligence' from Earl Spencer of his Lordship's having acquired, from Mr. Cochrane, a quarto volume containing the following CAXTONIAN GEMS: *Alain Chartier, Catho Parvus*, and a *Book for Travellers*.' 'But'—again exclaims the impatient lover of old Romances—'what has this to do with a Carton-printed Bevis of Hampton?' Again, I reply, 'I will gently tell him' what it has to do with it. Lord Spencer wrote as follows—after a particular description of each of the three *Carton Sequences* just mentioned: 'I forgot to say that, in this said volume, there is a very curious ms. note apparently of a very old date. It appears to be a list of books; and if it means a list of Books printed by Carton, it would be interesting indeed to a typographical antiquary. It is on the recto of the blank leaf [mark, gentle reader, we are on the subject of FLY-LEAVES!] preceding the *Cato*, and I have copied it as well as I can make it out on the enclosed piece of paper. You will immediately perceive how much might be inferred from this, provided it be genuine and contemporary; of which I cannot help thinking there is every appearance.' We approach the catastrophe: for hereafter followeth 'the list' itself from the autography of the Noble Lord.

<i>p ē p̄sens</i>	1 <i>Imp[ri]mis chaucer off fame w<sup>t</sup> cato ȳ englyshe</i>	20 fo.
	2 <i>The hystory off Arctur</i>	20 fo.
	3 <i>Esopus in hys fablys</i>	20 fo.
	4 <i>The iiij sonnys of Aymon</i>	20 fo.
	5 <i>A boke off fortune</i>	30 fo.
	6 <i>A boke of ye bestis moralysyd</i>	20 fo.
	7 <i>The statuts of the p[ar]liament</i>	20 fo.
	8 <i>Bevys off hampton</i>	20 fo.
	9 <i>gestys romanorū</i>	20 fo.

On the back of the leaf, but in a later hand, we read:

'madam j pray you when you in this booke loke.'

niacs, who, if they chance not to stumble upon any of the forementioned delectable fragments, have yet perhaps the felicity to pounce upon a —*worm!*—not of the stupendous dimensions of that of *Spindlestone Heughs*, but of pearl-like

Now, mark well—ye admirers of Chief Baron Gilbert's unrivalled work upon 'The Law of Evidence.' The hand-writing is, to all appearances, (I might say *positively*) of the time of Caxton: the 4 and 7 of the numerals are written in the ancient well-known method of expressing those numbers: and I have myself not a shadow of a doubt of the entry's having been made towards the latter part of the fifteenth century! What therefore is the conclusion? And who, among the sons of Britain, or 'among the Sons of Men' ever printed '*the iiiii sonnes of Aymon*, or '*Beuys off hampton*,' or '*gestys romanorū*,' thus designated, and about the year of our Lord 1480-90, (for the hand-writing 'smacks'—'redolet'—of that period!) BUT William Caxton? Again: on examining the *Typographical Antiquities of Great Britain*, vol. ii. p. 117, edit. 1810, &c. it will be seen that the *supposition* of Caxton's having printed the '*Four Sons of Aymon*' is much strengthened, both by the language of the prologue to the version (as given in Copland's edition) 'savouring strongly' as Herbert has well remarked, 'of the style and manner of expression used by Caxton,' and by contemporaneous evidence: for, says this prologue, 'Iohn Erle of Oxforde my goode synguler and especial lorde . . . late sente to me a booke in Frenche conteynnyng thactes and faytes of warre done and made agaynst the great Emperour and kyng of Fraunce Charlemayne by the iiiii. sonnes of Aymon . . . whyche booke accordynge to hys request I haue endeuerde me to accomplyshe and to reduce it into our englyshe.' . . . Did Wynkyn De Worde ever disport himself in this 'sort of phraseology?' He might have so *printed*, in his supposed edition of 1504, because he was then only the *copyist* of Caxton: but in his *own* prologues I challenge the most scrutinizing investigator to produce anything which 'savour-eth of the like style and manner of expression.' Further: when did this JOHN, EARL OF OXFORD live? If we consult *Collins's Historical Collections of the Noble Families of Cavendish, Vere, &c.* 1752, folio, p. 248, &c. we shall find that he could have been no other than the JOHN whose father was attainted and beheaded in the first year of the reign of Edward IV. 1461: he himself being at that time about 23 years of age. As a Lancastrian, he was obnoxious to Edward, and travelled much abroad during the earlier years of Edward's reign—chiefly in the suite of Margaret, the wife of Henry VI. What therefore if, during Caxton's own residence abroad, he met with this John Earl of Oxford? who, in fact, (from the *Typog. Antiq.* vol. ii. p. 117) should seem to have prevailed upon him to translate, from the French into English, 'the life of one of his predecessors named ROBERT EARL OF OXFORD!' It is true that John lived till the year 1513: having been 'full fifty years' Earl of Oxford—but he was then greatly advanced in age, and it is not likely that, till within 9 years only of his death, he should have expressed a wish for the version of the '*Four Sons of*

transparency of colour, obliquity of movement, and of an insatiable spirit of devoration—

Never ending, still beginning,  
Fighting still, and still destroying !

Aymon.' Let me conclude thus : ' Gentlemen of the Jury. You will find a verdict for Mr. WILLIAM CAXTON as being the first English Printer of the Four Sons of Aymon.' Equally rash and unsuccessful therefore will be *that* man who shall venture to move the Court for — 'a new trial' upon a supposed 'misdirection of the Judge.' Grant me, however, says my friend Mr. Heber (who revels in his fine copy of Copland's edition of these 'four Sons') that WYNKYN was at least the ORIGINAL Printer of the '*Four leaves of the True Love*'. (See the *Typog. Antiq.* vol. ii. p. 382 :) I reply, 'that may be ; but the 'four leaves of the True Love' are not the 'four Sons of Aymon' who 'warre did and made agaynst the great Emperour and kyng of Fraunce Charlemayne'!!!

It is further worth observing, that the work just mentioned, with the *History of Bests*, the *Bevis of Hampton*, and the *Gesta Romanorum*, are placed immediately beneath those of which it is *well known* that Caxton was the undoubted printer : and of which other *five* works, with the exception of the *Æsop*, ('Man never is, but always to be blest') Lord Spencer is the fortunate possessor of copies. Upon the whole, let us felicitate his Lordship upon possessing a FLY LEAF which may lead to such interesting results ; and which, it is presumed, hath already convinced the reader of the necessity of examining every such relic in the 'art and mystery' of ancient BOOK-BINDING.

But I have not yet exhausted the subject of 'fly-leaf fragments,' whether written or printed. Know therefore, curious reader, that in the black letter archive-room of Corpus College, Oxford, there is a copy of Wynkyn De Worde's *Contemplation of Sinners*, printed in 1499, 4to. in old dark calf binding—containing, at the beginning and end, a fly-leaf of *old poetry*, from the press of the same Wynkyn, and of probably a nearly coeval date. I do not pretend to be 'doctissimus,' and of course not 'longè doctissimus,' in our old vernacular poetry ; but I have no hesitation in pronouncing it to be a fragment of *Merlin's Prophecy* : see the *Typog. Antiq.* vol. ii. p. 158. The second of these fly-leaves is here only given : the first being much too 'unseemly' for grave and decorous readers to peruse :

That Castell ye shall make mery  
Vpon the playne of Salysbury  
And there ye shall that founde  
Moche and wyde and large on grounde  
Do it nowe I you bade.  
That it be trusty and well made.  
And ye shall hane to youre hyer  
As muche as ye wyll desyre.

PHILEMON. You are surely speaking of some *two-legged Book-Worm*—some bibliomaniacal *Alexander*—when you quote this noble passage of Dryden?

For the Ioye that god is in  
 Fyll the cuppe and latte vs begynne.  
 Alle the werkemen wente tho  
 Fyue thousande and well mo  
 They hewe wode and caruyd stone  
 And layde the foundemente anone  
 Somme rebatyde and somme bare  
 And summe beganne theyr werke to rere  
 The werkemen were lyght and sly  
 The werke beganne to ryse sone on hy  
 The first daye wyth outen choute  
 The werke arose kne hye aboute  
 Whan it was come to the nyght  
 To theyr reste they wente ryght  
 And came ageyne on the morowe  
 And founde thyng of myche sorowe.  
 All the fundemente in that stounde  
 Lay spredde a brode on the grounde  
 And al to tore lyme and stone  
 Grete wonder they thought anone  
 No better rede coude they than  
 But a newe werke they beganne  
 And spedde well for sothe to sey  
 As they dyd the fyrste daye  
 Whan the daye was gone  
 To reste they wente euerychone  
 And came ageyne in the morowe  
 And founde all theyr werke done to sorowe.  
 And all spredde here and there.  
 And so it faryd halfe a yere  
 All that they wrought on the daye  
 On the morowe a brode spred it laye  
 Whan the Kynge harde telle of thys  
 Grete wonder he hadde I wys.  
 And dydde aspye of yonge and elde  
 What it myght be that his werke felde  
 And why his werke myght not stonde  
 But there was none in all his londe  
 Hye ne lowe lewde ne clerke  
 That coude tell what fellyd his werke

LISARDO. I will not be scandalous ; but shall leave you to draw your own conclusions. Yet, if you wish your choicest

As Kynge Forteger satte in his halle  
And many a man satte hym wyth alle  
Syth the tyme that they were borne  
Suche a wonder sawe they neuer beforne  
As they hadde of that werke fonde  
That euery nyght was fellyd to groude  
The Kynge swore he wolde not spare.

One further word, and we say 'good bye' to fly-leaves—'whether written or printed.' My worthy and very enterprising bibliomaniacal friend, Mr. Philip Bliss, (whose edition of *Wood's Athenæ Oxonienses* maketh 'fat and warm' the hearts of all 'true sons' of that Alma Mater) hath of late evinced a singular propensity in the collecting of ancient FLY-LEAVES—ornamental, plain, written, or printed—which contain any matter of interest ; and, among them, he possesseth a fragment of old poetry, printed by Wynkyn De Worde, of which no account hath been given by bibliographers, and of which the colophon, with nearly the whole of the fragment, is as follows :

¶ Thus endeth y<sup>e</sup> lyfe of saynt Gregoryes mo<sup>o</sup>  
[ther] imprinted in Flete strete at y<sup>e</sup> sygne of y<sup>e</sup>  
..... de Worde. In the yere of  
..... d M . CCCCC . and . xv .

'The foolish binder who took this leaf out (says Mr. Bliss) tore it in such a manner, that the ends of some nine, and the beginnings of the same number of lines, are quite lost. However, here you shall have a very sufficient specimen :

Incipit

'That suffred a soule to lye in that state  
For he is fals and eke vnkynde  
That leueth the soule in dampnacyon  
And with his owne good may it . . . .  
And brynge it to saluacyon  
For crystes sake preche this abou . .  
And tell the people of this peryll  
For they that be in faute without  
There is no remedy they shall to . . . .  
Without ende there dwell shall th . . . .  
In fyre and brymstone for that d . . . .  
Full dere they shall that . . . .  
And haue that rewarde for theyr . . . .  
Fare well now and haue my blessynge  
Take this in mynde and be of good chere  
Tyme is come of our partynge

treasures in the book-way to be successfully preserved against the interminable ravages of the worm, beware of *Hog-skin* !

BELINDA. Most strange !—why of Hog-skin ?

LISARDO. I should have said of *Hog-skin binding*: but your wonder betrayed itself too quickly. I fear our friend POSTHUMUS will repent of his attachment to this species of book-coverture; and that, in some half-score years, we shall witness that glorious fabric of his *Large Paper Dutch Quarto Classics*, built up by the tools of Charles Lewis (in hog-skin coating) perishing from the ravages of this destruc-

I maye no lenger abyde here  
 The clowdes opened on euery syde  
 Aungelles frome heuen downe where sene  
 With myrthe and melody she vp strede  
 All about the sterres in the fyrmament  
 To the blysse of heuen withou . . . . .  
 Where myrthe and Ioye without ende is  
 Suche messengers our lorde her sent  
 His sorowe and care for to lys . . .  
 When I had this syght sene  
 It was well drawen in to the nyght  
 I was ryght glad and also fayne  
 That god had shewed me that syght  
 To bed J wente and toke my resto  
 As goddes wyll was J sholde do  
 I there bethought me what was the best  
 Other soules to brynge from wo  
 . . . ll the clerkes of that cyte  
 . . . . . this trentall to be in mynde  
 . . . . . in eche degree  
 (Eight lines, half gone, omitted.)  
 This trentall is wrytten in thre langages  
 . . . . . frenshe and englysshe eke  
 . . . . . who so wyll it se  
 . . . . . fyde he may it seke  
 . . brynge vs to the blysse that euer shall be.

Amen.

‘ Thus endeth,’ &c. before given.

tive worm.\* To return, however, from this blood-curdling digression:—for what are we, ourselves, when alive, but walking books, to be probed and perforated by designing knaves, and, when dead, food for worms ‘of a larger growth?’

\* *this destructive worm.*] Let not the gravity of the reader be discomposed when I tell him that it is my intention to discourse pretty largely upon the ‘BOOK-WORM:’ not a *bipedical*, but a *polypedical*, animal. And first, for ‘the laidley worm of Spindleston Heughs.’ Heaven forfend that *such* a worm should be introduced into our printed leaves, or book-covertures! — for this worm was nothing less than of the dimensions of a certain ‘Princess of the North!’—for an account of whom the impatient reader will not fail to consult *Evans’s Old Ballads*, vol. iv. p. 241: edit. 1810.

We come more directly to the worm in question. This little bibliomaniacal insect, creature, or animal—call it how you will—is thus pleasantly ‘narrated upon’ by Hooke in his ‘*Micrographia: or Some Physiological Descriptions of Minute Bodies, made by magnifying Glasses, &c.* 1667, folio—a work just now of rarity and price. ‘It is a small white silver-shining *worm*, or *moth*, (says Hooke) which I found much conversant among Books and Papers, and is supposed to be that which corrodes and eats holes through the leaves and covers. It appears, to the naked eye, a small glistening *pearl-coloured moth*, which, upon the removing of books and papers, in the Summer, is often observed very nimbly to scud, and pack away to some lurking cranney, where it may the better protect itself from any appearing dangers. Its head appears big and blunt, and its body tapers from it towards the tail, smaller and smaller, being shaped almost like a carret.’ A little onward, he continues thus: ‘It has a conical body, divided into fourteen several partitions, being the appearance of so many several shels, or shields that cover the whole body, every one of these shells is again covered or tiled over with a multitude of thin transparent scales, which from the multiplicity of their reflecting surfaces, make the whole animal appear of a perfect pearl-colour.’ It must be confessed that there is something very formidable, and almost ‘blood-curdling,’ (as Lisardo above expresses it) in this description of the BOOK-WORM. Hooke gives a representation of it, prodigiously magnified, in what he calls his xxxiii. Scheme, or Plate. Fig. 3, and continues thus—still increasing our horrors of this tremendous little animal! ‘The small blunt head of this insect was furnished on either side of it with a cluster of eyes, each of which seemed to contain but a very few, in comparison with what I had observed the clusters of other insects to abound with; each of these clusters were beset with a row of small bristles, much like the *cilia* or hairs on the eye-lids, and, perhaps, they served for the same purpose. It had two long horns before, which were straight, and tapering towards the top, curiously ringed or knobbed, and brisled much like the marsh weed, called horse-tail, or cat’s-tail; having, at each knot, a fringed girdle, as I may so call it, of smaller hairs, and several bigger and larger



Before we speak of the progress of binding in *wood* with *leather* covers, we may notice the co-existing species of

bristles, here and there dispersed among them : besides these, it had two shorter horns, or feelers, which were knotted and fringed, just as the former, but wanted bristles, and were blunt at the ends ; the hinder part of the creature was terminated with three tails, in every particular resembling the two longer horns that grew out of the head. The legs of it were scaled and haired much like the rest, but are not expressed in this figure, the moth being intangled all in glew, and so the legs of this appeared, not through the glass, which looked perpendicularly upon the back.' Hooke thus speaks of its partiality for bibliomaniacal food, and sums up with a pathetic piece of moralisation. ' This animal probably feeds upon the *Paper* and *Covers* of *Books*, and perforates in them several round holes, finding perhaps, a convenient nourishment in those husks of hemp and flax, which have passed through so many scourings, washings, dressings, and dryings, as the parts of old paper must necessarily have suffered ; the digestive faculty, it seems, of these little creatures being able yet further to work upon those stubborn parts, and reduce them into another form.'

' And indeed, when I consider what a heap of saw-dust or chips this little creature (which is *one of the teeth of Time*) conveys into its intrals, I cannot chuse but remember and admire the excellent contrivance of Nature, in placing in animals such a fire, as is continually nourished and supplyd by the materials conveyed into the stomach, and fomented by the bellows of the lungs ; and in so contriving the most admirable fabrick of animals, as to make the very spending and wasting of that fire, to be instrumental to the procuring and collecting more materials to augment and cherish itself, which indeed seems to be the principal end of all the contrivance observable in bruit animals.' p. 208-10.

After such a plentiful extract we must be sparing in our book-learning respecting this terrific insect : of whose precise nature, or character, it would be difficult, as is intimated in *Dr. Rees's Cyclopædia*, (vol. v. E. 2.) to ascertain what is meant by our old writers. Hooke (whose specimen is incorrect ; as it is of the *larva* of the *tinus* or *tinea*, and not the *lepisma*, that he should have discoursed) calls it both a *worm* and a *fly* : but whether crawling, or flying, let us beware of the species called *cruditus*—' which directs its attacks to those parts which are sewed together or glued down.' *Ibid.* This is really storming a book in its very entrenchments ! The last quoted authority goes on thus : ' Another mischievous creature is the larva of a small moth of the *tinea* kind, which is insinuated in the egg-state into the paper, and, hatching, the larva gnaws *cylindrical cavities* through the leaves, and spins a web, in which it lies secure, till, after passing through the *pupa* state, it becomes a moth.' It is right to know every species of these Book-Enemies ' The larvæ of several species of the *Dermestes*, in like manner, prey upon books, attacking the *LEATHER COVERS* as well as the *PAPER*.' *Ibid.* Insatiable cormorant ! Hear, too, what a recent and very amusing work says upon the same subject. ' How dear are their *books*, their cabinets of the various productions of nature, and their collec-

binding in *vellum* or *velvet*: although I am not sure whether the latter did not precede the former. Of *Binding in*

tions of prints and other works of art and science, to the learned, the scientific, and the Virtuosi! Even these precious treasures have their secret enemies. The larva of *crambus pinguinalis*, whose ravages in another quarter I have noticed before, will establish itself on the BINDING OF A BOOK, and spinning a robe, which it covers with its own excrement, will do it no little injury. A mite (*Acarus eruditus*, Schrank) eats the paste that fastens the paper over the edges of the binding, and so loosens it. I have also often observed the caterpillar of another little moth, of which I have not ascertained the species, that takes its station on damp OLD BOOKS, between the leaves; and there commits great ravages; and many a black-letter rarity, [*'Horresco referens?'* the author should have added] which in these days of *Bibliomania* would have been valued at its weight in gold, has been snatched by these destroyers from the hands of BOOK COLLECTORS.' *Kirby's Introduction to Entomology*; vol. i. p. 238, 1816, 8vo.

Such is the eloquent information afforded us by a few writers upon the subject. There is no need, as before intimated, to push our researches into foreign authors. But does the reader gather, from all this 'eloquent information,' a distinct notion of the *size* and *action* of the BOOK WORM? Possibly not. I will tell him therefore, that, being extremely anxious to collect all the evidence that I was able from living witnesses, I first betook me to Messrs. Payne and Foss. Mr. Payne said he thought he had seen two: one was like a small *maggot*, the other had something of the head and horns of a *bug*. Singular discrepancy! Mr. John Payne, his nephew, not even at home or abroad, had ever seen one. From *Pall-Mall* it was natural to proceed to the *British Museum*: although Mr. Evans assured me he could trust to his memory for having seen at least *three*. At the Museum, Mr. Ellis 'deposed' that he had never found but one, which was alive; and in a volume of the *Spectator*. Mr. Baber had seen only the *slough* of one! Thus the book-worm appeared to be rather a *scarce copy*. (In the West Indies, however, I learn they are nearly as common as the sugar-cane.) My friends Mr. Heber and Mr. Lang assured me they had seen, caught, and detected one—in the sale-room of Mr. King—in the very act of book-murder: the former exclaiming to the latter, at the time of detection, 'see here our MORTAL ENEMY!' This exclamation, founded upon truth, could not fail to have its due effect upon all the by-standers—who, it is reported, immediately set to work to secure other like offenders: but in vain. Mr. Bliss (with that promptitude which forms so interesting a feature in his character) thus writes me word respecting this terrific animal. 'If you are serious about book-worms, I have seen them both alive and dead; and fine fat fellows they are, when they get to a good black-letter feast served on stout paper! There is at this moment in the Bodleian library a book actually DEVoured: not having two lines together to be decyphered!' Frightful intelligence!

Hearing that Messrs. Ogle and Co. had a LIVE book-worm, I was curious to

*Velvet*, I take it we have no specimens before the *Fourteenth Century*; when, to the best of my recollection, that species

ascertain the fact; and writing to them, received, not only a most 'gracious answer' in return, but the animal *ITSELF*: secured within the confines of a round deal box. As I consider the note of Messrs. Ogle and Co. highly important in an *entomological* point of view, I am sure those worthy bibliopolists will not object to its insertion in the present place: 'Messrs. Ogle and Co. beg to inform Mr. D... that the worms in the box (one of which is dead) were taken by them alive and hearty, from books in which they had made considerable depredations, and which were imported by them from Holland; the largest has grown somewhat, since it was put into the box about 12 months ago, and appeared to eat partially of the paper in it, which has been more than once changed. 'They have met with four or six only, in the course of their experience; and suppose, that in common circumstances, the worm becomes a small fly, as they have sometimes seen small winged insects in wormed books, which appeared to have perished from being unable to make their escape. This however is mere conjecture. As O. and Co. have no wish to keep these worms, Mr. D. may destroy, or make what other use of them he pleases, after inspecting them.'

I regret to add, that although these insects were secured in black-letter scraps, (apparently printed by Tom Godfray) the *live* one had escaped during his journey to me; but the dead one, slightly curled up, was precisely similar to a small fat filbert-maggot, with a mahogany-coloured head, and when stretched out might possibly extend to the enormous dimensions of *one quarter of an inch*! The late Mr. Elmsley, the bookseller, detected one—not only in the *shape* of a fly, but in the *act of flying*; upon which he expressed himself to Lord Spencer (from whom I received the anecdote) in a manner possibly more vehement and impressive even than that in which my friend Mr. Heber indulged! The little rogue appeared to Mr. Elmsley to have put on his wings for the sake of some desperate, predatory excursion—probably to deposit its *larva* within the morocco-joints of a Roger Payne-bound Clarke's *Cæsar*, CHART. MAX! This, it must be confessed, was 'flying at noble game.' The seat of the mischief seems to lie in the *binding*. 'Mr. Prediger, among other instructions to German book-binders, printed at Leipsic in 1741, advises their making paste of starch instead of flour: he wishes them to powder slightly the *books*, the *covers*, and even the *shelves* on which they stand, with a mixture of powdered alum and fine pepper; and is also of opinion, that in the months of March, July, and September, books should be rubbed with a piece of woollen cloth, steeped in powdered alum.' *Mélange d'Hist. Nat.* vol. v. p. 296; quoted in *Dr. Rees's Cyclopædia*. Sir John Thorold (one of our first rate bibliomaniacs during the time of the Pinelli sale) used to be very particular (so Mr. Payne informs me) in his directions to the binder respecting a due portion of *alum* in the paste; and I am credibly informed by a gentleman, who, a few years ago had some books bound by two different binders at Vienna, that *one* set engendered the book-worm, and the other did *not*. Thus Mr. Prediger

of book-coverture is expressly noticed by Chaucer. It has continued however to the present day;\* and upon an old *Chronicle*, or *Romance*, or any *solid* body of information—and especially upon devotional volumes—there are few covers which confer greater dignity than *Velvet*: but let this velvet be well guarded by a morocco exterior, both for the sake of security as well as of ornament. However, where

discourses rationally in his ‘Instructions to German book-binders.’ There is no doubt, I apprehend, that *Hog-skin binding* is more favourable to the breed of the book-worm, than any other species; and this discovery is exclusively due to the EUSTATHIUS of the day! Mr. Douce has also a melancholy proof of the worm-nutritive powers of hog-skin, in an old MS. lately bound by Hering in that species of coverture.

It is curious to notice the sort of *small-shot peppering*, in ancient volumes more particularly, in consequence of the ravages of the insect here described. From beginning to end, through boards and through leather, amidst margin and printed text, now breakfasting upon a syllogism of Duns Scotus, then dining upon a devotional sentiment of Lactantius, and afterwards supping upon a bit of Vincent de Beauvais’ legends, this diminutive but desperate pioneer urges his ‘forceful way!’ Nothing comes amiss to these creatures; their digestive powers being wonderful. They will nibble at Hebrew, eat largely of Greek, riot upon Latin, and satiate themselves with Italian! But let me ask, by way of conclusion, does not the *bipedical* worm, before alluded to, in that vast volume called *THE WORLD*, make still greater depredations, and evince still more tremendous powers of digestion?† The quære need not be elaborately answered: so, referring the reader to Beza’s pretty poem upon the book worm who had ‘played old gooseberry’ with his Catullus, (*Beza Poem. edit. 1599, 12mo. fol. 78, rev.*) and calling to mind Pope’s verses to Mr. John Moore, the great worm doctor of his time, let us unite in the propriety of applying the beginning of one of Martial’s lines (*Epig. 91, lib. iv.*) to the present disquisition, ‘Ohe jam satis est!’

\* *Velvet Binding*—has continued to the present day.] First of its ancient use. I apprehend Lisardo bore in mind the lines in the prologue of *Chaucer’s Canterbury Tales*: ‘A twenty bokes, clothed in black and red—’ meaning, I presume, bound either in black or in red velvet: for neither calf, vellum, nor forrell, could be said to be black or red. Indeed I apprehend, from an expression of RICHARD OF BURY, that ‘velvet and silk’ were the usual book covertures of the fourteenth century. In the viiith ch. of his *Philobiblon* (p. 30,

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† Though I have always been stupid, or old-fashioned enough to be no admirer of Bonaparte’s sayings or doings, yet, as bearing upon the present point, I may be permitted to observe that he was accustomed to compare the different journalists he kept in pay, to so many WORMS, and himself to the LEAVES upon which they battered!

the original binding be *stamped-leather*—sound, curious, and, above all, with the *name of the binder* thereupon—upon NO ACCOUNT part with such ancient and original binding,

*edit.* 1599) he thus notices the altered condition of books from their former splendor: 'qui [libri] olim *purpura* vestiebantur et *bysso*, nunc in cinere et cilicio, recubantes,' &c. It seems, however, that the works of Chaucer, Lydgate, and Hawes, were usually bound in *leather* in the time of Robert Copland: for thus speaks the latter, in the poetical prefix to his edition of Chaucer's *Assemble of Foules*, 1530, folio:

Chaucer is deed the which this pamphlete wrate  
So ben his heyres in all such besynesse  
And gone is also the famous clerke Lydgate  
And so is yonge Hawes, god theyr soules adresse  
Many were the volumes that they made more and lesse  
Theyr bokes ye lay vp tyll that the *lether* moules.

&c. &c. &c.

*Typog. Antiq.* vol. ii. p. 279.

However, we have an earlier attestation, in the language of Sebastian Brandt (as translated by Barclay) of the prevalence of 'damask, satin, and velvet' bindings. Brandt is speaking of a book collector, who has his treasures

in great reuerence  
And hououre sauynge them from fylth and ordure  
By often brussynge, and moch dyligence  
Full goodly bounde in pleasaunt couerture  
Of *domas*, *satyn*, or els of *velvet* pure.

*The Same*; vol. ii. p. 434.

It should seem, from an ancient inventory of books belonging to the present public library at Brussels, (formerly '*La Bibliothèque de Bourgogne*') that they bound volumes of the same work in different bindings—as in vellum and velvet. A Bible is described as bound in this manner by La Serna Santander: the first being in vellum, and the second in velvet binding: 'Ung autre liure couert de *velour damasée* tout usé garny de deux cloux dorez intitulé c'est le second volume de la Bible,' &c. *Mémoire Historique sur la Bibliothèque de Bourgogne*, p. 48. Diana of Poitiers (of whom anon) was very fond of velvet bindings; and when applied to ancient MSS. they have a very appropriate effect. The Dean and Chapter of York Minster have recently had several of their choicer MSS. put into purple, damson-colour, or 'black and red' velvet attires, by 'the cunning skill' of Mr. C. Lewis. The *lettering* upon the back of the velvet is always necessarily defective. The *Julio Clovius* of Mr. Grenville and Mr. Towneley (see vol. i. p. clxxxviii) have velvet bindings, secured by morocco-covered cases; and so have the first Psalters of 1457 in the collections of his Majesty and Earl Spencer: but when the collector pounces upon a Missal, or other beauteous ms. tome, in its ancient leather stamped covers—like unto that of Mr. H. Broadley, described in vol. i. p. clxxii—let him not, 'like unto' the bibliopolists noticed at p. clxx of the same

even if you had the choice of all the velvet which graced the late *Waterloo Museum* in Piccadilly !

LORENZO. I will be careful to attend to this precept. But now for your Vellum binding—as you know my partiality for a judicious distribution of this ‘milk-white’ tint.

LISARDO. I make no doubt of Vellum being as old as the beginning of the xvth century ;\* or possibly even of a

volume, doff the calf for the velvet ! ‘Tis a mixture of treason and sacrilege so to do.

As to *Binding in Silk*, which material we may denominate to be the younger sister of *Velvet*, I confess there is something that ‘goes against the grain’ in making up one’s mind towards adopting that method of book-coverture—notwithstanding its frequent appearance in the library of MATHIAS CORVINUS : of whom presently. Possible it is, however, that the anecdote of Theodore de Gaza and Pope Sixtus IV. may have operated, in causing the aforesaid ‘grain’ to be discomposed. Thus writeth the author of the *Histoires des Papes* ; vol. iv. p. 259, 1732, 4to. ‘Theodore, who had translated Aristotle’s treatise upon the nature of Animals, presented Sixtus with a copy of it, handsomely bound and gilt, and “covered with silk.” The Pope asked him ‘how much all these ornaments had cost?’ and understanding that they amounted to 40 ducats, he merely reimbursed the translator, without an additional single farthing.’ P. Valerianus says that ‘Theodore threw the pitiful present into the Tiber, and suffered himself to die of hunger in consequence!’ What a tragical issue—and what a warning against clothing presentation copies in *silk* ! Of what is technically called *silk-insides*, (would that Theodore’s binder had been conversant in *that* branch of his business—the fate of his employer had been averted !) we shall ‘discourse somewhat’ in a future page of this EIGHTH DAY.

\* *Vellum being as old as the beginning of the xvth century.*] We will begin with our old friend David Casley, Deputy Librarian to King George II. ‘Though Parchment was not used by the ancients for covering of their Books, yet no binding is comparable to it for lasting. Each skin of the Vellum of Books also is generally marked for direction of the Binder ; and that, oftentimes, both on the first and last leaf. And those marks do now, by accident, often serve to discover if a book be imperfect, and how much is wanting ; and that sometimes, when there are no other means of knowing.’ Pref. p. xv. The worthy author (as quoted at page 433 ante) has referred to a specimen of ancient binding, in the body of his work, which bears the following inscription : (it is a MS. of the Epistles of St. Jerom.) ‘Liber ligatus erat Oxonii, in Catstrete, ad instantiam Reuerendi Domini Thome Wybarun, in sacra theologia Bacalarii Monachi Roffensis, Anno Domini 1467.’ MSS. Reg. 6. D. II. This is the oldest *expressed date* upon a binding with which I happen to be acquainted ; but (miserabile dictu !) this relic has been long ago supplied by a modern russia sur-tout !

As to the comparative antiquity of *vellum* and *leather*, I incline, more espe-

century earlier. It appears to have been the Successor of a sort of *Forrell*-binding; which was the rough, undressed, skin of the beast, and of which you now see numerous

cially on the authority of Montfaucon—as quoted at p. 432, ante—to give the latter the precedence: as in the passage, just referred to, Mantfaucon describes ‘calf skin (or leather, as I conceive) glued boards.’ Perhaps the oldest specimen of vellum binding, consisting of the mere skin of the sheep, such as we see it in numerous instances, is in the possession of Earl Spencer. It happens also to cover the very rarest book in his library: the *Turrecremata of Ulric Haas*, of 1467, as minutely described in vol. i. p. 384. The condition of the book itself should seem to justify Casley’s eulogy upon the binding—that ‘nothing is comparable to it for lasting.’ I cannot help thinking however that this book must have been carefully and constantly confined from air, and from the possibility of external injury; since, from a binding so thin, and loosely put on, we are naturally led to conclude it must have otherwise become a very indifferent copy. Lisardo is amply justified in reprobating *forrell*, or rough white uncurried leather: so frequently mentioned in our old book-inventories. It is a mere nursery-ground for the growth and nutrition of every noxious ingredient; and should never be seen upon the shelves of our old libraries. There is a pleasant gossiping note in Warton’s *Hist. of Engl. Poetry*, vol. iii. p. 145, worth copying here; inasmuch as it gives us a few particulars about ancient *vellum binding*—and, as it should seem, of another strange book-surtout! ‘In a roll of John Morys, Warden of Winchester College, an. xx. Ric. ii. A. D. 1397, are large articles of disbursement for *Grails*, *Legends*, and other Service Books for the choir of the chapel, then just founded. It appears that they bought the *parchment*; and hired persons to do the business of writing, illuminating, noting, and *BINDING*, within the walls of the college. As thus: “Item, in xi doseyn iiij pellibus emptis pro i legenda integra, que incipit folio secundo [this was the usual method of the commencement of the texts of books, as we shall briefly and pleasantly notice in the Tenth Day] “*Quia dixerunt*,” continente xxxiiij quaterniones (pret. doseyn iiij s. vid. pret. pellis iiij. ob.) li s. Item in scriptura ejusdem Legende, lxxij s. Et in illuminacione et *LIGACIONE* ejusdem, xxx s. Item in vj doseyn de *velym* emptis pro factura vj Processionalium, quorum quilibet continet xv quaterniones, (pret. doseyn iiij s. vid) xxvij s. Et in scriptura, notacione, illuminacione, et *LIGACIONE* eorundem, xxxiiij s.”

‘The highest cost (continues Warton) of one of these books is 7*l.* 13*s.* *VELLUM*, for this purpose made an article of *staurum* or store. As, item in vj. doseyn de *velym* emptis in *staurum* pro aliis libris inde faciendis, xxxiiij*s.* xjd. The books were [sometimes] covered with *DEER-SKIN*. As, ‘Item in vj pellibus *cervinis* emptis pro libris predictis cooperiendis xij*s.* iiijd.’ Thus Warton. I remember to have seen a recent and perhaps appropriate instance of binding in *deer-skin*. It was *Turbervile’s Book of Hunting*, in 1611, 4to.; which had, on the exterior, a *stag* in silver. Mr. Upcot was I believe the possessor, and Mr. Whittaker the binder, of this singularity. But these are *capriccios* which should

specimens among the MSS. of the College libraries. 'Tis a sad coating for a choice article: a mere engenderer of damp and mildew: and I hope an edict will be issued by the Seniors of every College to strip their bettermost MSS. of such unworthy appendages. Let morocco and russia supply the places of these unseemly objects of bibliopegistic art.

In regard to vellum, I apprehend that, during the xvth century, it was generally used as a plain, unadorned covering: sometimes, as in the delicious exemplar of the *Aldine Aristotle* of our friend ATTICUS, lapping over—and almost meeting in the centre of the fore-edge—forming a sort of Ajax-like shield against external injury. This 'lappelled'-coated fashion, however, obtained till towards the end of the Seventeenth Century; and you sometimes catch hold of a delicious *Elzevir*—white, large, and unsullied—that owes its condition to such an homely garb: and further, when you find a book in this garb, think *twice* before you venture to exchange it for the *Venetian morocco* of Charles Lewis.\* It was not, I believe, till towards the year 1510

be rarely indulged in. Mr. Jeffery, the bookseller—who hath oft-times a mirthful fancy—(taking probably the hint from this note of Warton) bound a copy of Mr. Fox's historical work in FOX-SKIN; and Lord Essex, as I learn, was the purchaser of it. There is a story current that the renowned Dr. Askew caused a book to be bound in HUMAN SKIN—('horresco referens') for the payment of which his binder prosecuted him! Perhaps this story belongs rather to the bibliomaniacal Dr. Wm. Hunter—who had 'human skin' preparations in abundance. 'An hundred merry tales' of similar fancies and conceits may be told—but again we exclaim—'ohe jam satis est.'

\* *the Venetian morocco of Charles Lewis.*] This is a purely technical expression: meaning a sort of pale-olive coloured morocco, which Roger Payne, THE FATHER OF CLASSICAL BINDING IN THIS COUNTRY, designated under the term of 'Venetian.' The scholar has excelled his master in this department; but they shall both have their due 'measures'—not 'of blowing,' as my friend Bernardo knows full well—but of notice and commendation in a subsequent page.



that vellum bindings began to be *stamped*. They were first stretched out upon an oaken board ; and afterwards, in that state, they received the arabesque tooling of the ingenious artist. Nothing can be more lovely—in point of sharpness, brilliancy, and delicacy—than well-preserved specimens of this character ; and when you possess them in their *first turn* of colour, from cold white to an ivory tint, you have every thing that can be wished for in giving effect to arabesque borders in blind tooling. The melancholy consideration is, that, from the delicacy of the vellum-surface, and from the projecting sharpness of the stamped ornaments, this species of binding, more than any other, is liable to soil and injury. In the *Basil books*, of the middle of the Sixteenth Century, there will be found endless specimens of this characteristic binding.\*

\* *in the Basil Books—endless specimens of this characteristic binding.*] Let us briefly review the positions of Lisardo upon the ‘vellum-stamped binding’ theme. First, of its antiquity. He places it in the early part of the xvth century ; but I am not sure whether specimens may not be found of the date of 1490. Secondly, he is right in the ‘loveliness’ of fine specimens of this species of binding : more especially when, as above intimated, they are just on the ‘turn’ to an ‘ivory tint :’ but in the unavoidable attrition incurred in replacing these specimens, or taking such volumes down from their places, both the delicacy of the tint and the sharpness of the ornaments are alike speedily injured. Thirdly, as to the ‘Basil books’ of this character. Lisardo is right in their general beauty of appearance, especially about the time of old *Conrad Gesner’s* publication of his ‘*Bibliotheca Universalis*,’ 1545, folio—of which I make no doubt that very numerous copies were bound, in this manner, ‘out of sheets,’ as they call it—and just at the period of its publication. My own copy of this *sine quâ non* work is of the character here described ; and so are at least five or six others which I have seen. Indeed Mr. Bell, the bookseller, of Oundle, happening once to alight upon a similar copy, in the purchase of a country gentleman’s library, was so transported with it, that conceiving it to be *unique*, as well as exquisite, he was about causing the volume to be sent to London for my inspection : but this unnecessary expense was interdicted. The vellum covers mentioned in the *Bibliomania*, at page 158, doubtless belonged to a Basil book ; and it has since been my good fortune to witness numberless other similar specimens,

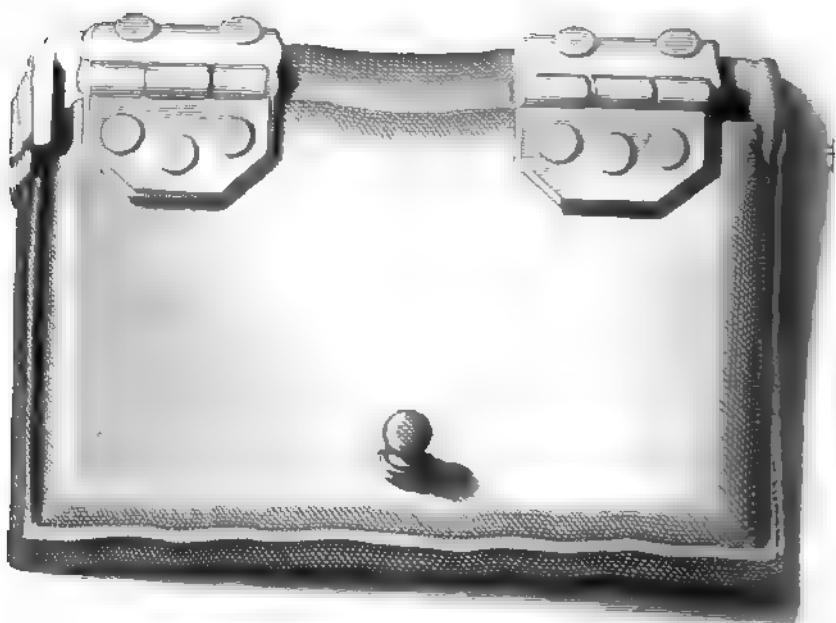
LYSANDER. Are the preceding the most usual or common forms of binding in ancient times? and do the annals of the *Fifteenth Century* furnish us with nothing of *morocco-leather*, as a book-exterior?

LISARDO. In regard to the *first* point: do not let it be supposed that I have exhausted the subject of the various modes of ancient book-binding. I said, at the beginning, that I was comparatively but ill versed in this *weighty* and *dusty* discussion; and stood in need of all the indulgence of my auditory to put up with the scanty and superficial manner in which the aforesaid 'weighty' subject was to be treated. Yet there is *one* curiosity, connected with the *antique* branch of our discussion, which merits notice. It is a book with *leaves of lead*, mentioned by Montfaucon,\* and bound in

either of whole-length, or half-length figures, of portraits or historical subjects, of arabesque or heraldic ornaments—of which fac similes may be given without end. I conceive, however, that the Zurich, Geneva, and Lyons books, of the same period, exhibit the more rich and curious similar specimens of vellum binding.

\* *a book with leaves of lead, mentioned by Montfaucon.*] In the *Palaographia Græca*, p. 16, the authorities of Job, Suetonius, Frontinus, and Pliny, are stated in support of the existence of books *entirely formed of lead*. Pretty pocket-companions these! Against the consideration of their *weight*, was to be taken into account the *ductility* of the *surfaces* of the leaves—whereupon they might plough and cut away as, to the said ancients, seemed most fit and convenient. 'I have only seen one of these leaden books (says Montfaucon) which contained eight leaves, including its cover or BINDING—also of the same material'—'rings are fastened through the side-extremity of each leaf, in such a manner, that a leaden rod or hinge [*immissa annulis virga plumbea*] running through the rings, binds the book.' At page 180, he enlarges upon the description; and gives a fac-simile of the BINDING from which the ACCOMPANYING PLATE, upon a slightly reduced scale, has been taken. Montfaucon 'found the original during his residence at Rome, and presented it to the Cardinal de Bouillon. It was about four inches long, and two and a half wide. The six leaves of lead, contained within the binding, were covered with hieroglyphical ornaments, of which fac-similes, as well as very ingenious solutions, are also given by the same learned antiquary. Of its age, there does not appear to be any conjecture: but the subjects relate to the 'mystical figures of the Basilidians.' Look further, if the subject entice thee, gentle reader, into Mabillon *De Re Diplom.* p. 38, and

the following manner—which I have caused to be copied from the pages of that learned antiquary. Admit, at least, the homeliness of its exterior; and fancy in what a state would be the nerves of LENTULUS—could he but view his favourite binder hammering on *hinges* in order to secure *strength* for the *back* of some choice tome from the press of the ALDUSES or the GRUNTÆ! But for the copy from Montfaucon—It is here.



LORENZO. I rejoice that the lapse of a few centuries has made such improvement in the 'bibliopegistic art'—as you are pleased to term it.

consult Vossius's note upon the '*Membrana Directa plumbo*' of Catullus, p. 54: but more especially Schwarz, *De Ornament. Libror. Vet.* p. 302, respecting the ancient usage of writing upon lead and brass.

ALMANSA. How I should shudder if my favourite *illustrated Prayer-Book*\* were returned to me in a similar condition ! But for the *morocco*-history, dear Lisardo . . . .

LISARDO. I am not surprised at the attachment of the Fair Sex towards this species of binding, which is at once light, elegant, and substantial. As to the earliest period of the application of *morocco* to book-binding, I cannot suppose it to be much before the time of GROLIER ; although, in all probability, that still earlier, and possibly more dragon-like Bibliomaniac, CORVINUS, *King of Hungary* †. . . .

\* *favourite illustrated Prayer-Book.*] See vol. i. p. clxii, respecting the above Lady's manner of illustrating a prayer-book.

† *Dragon-like Bibliomaniac, CORVINUS, KING OF HUNGARY.*] When the reader, at page 449, ante, stumbled in a sort of quiet and indirect manner upon the name of CORVINUS, it is most probable that he was not aware of the importance attached to that extraordinary character. Lisardo cannot be more enthusiastic towards the memory of him than is his annotator. Prepare, therefore, ye, who love to contemplate the bibliomaniacal portraits of men of other times, not less distinguished for wisdom than valour—prepare for some few pages of curious and not unpleasing intelligence. MATHIAS CORVINUS succeeded his father to the throne of Hungary in 1457 ; (the very year in which the first *Mentz Psalter* was printed—oh rare coincidence !) and extended his reputation as a soldier, throughout Europe, by the captures of Vienna and Neustadt. With all the military skill, he possessed all the PASSION for BOOKS, (but without the characteristic cruelty) of his great imitator, DIEGO HURTADO à MENDOZZA ;\* and for the last thirty years of his life he spared no expense in the acquisition of a LIBRARY, which placed him upon a footing with the most illustrious of the MEDICI race. So much for proheme, or ' prologue to the swelling act.'

The actions of Corvinus, or rather the history of his library, have been recorded

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\* It is old Conrad Gesner who mentions this illustrious Spaniard : illustrious, from birth and family connections—and ambassador at Venice when Gesner saw him there. Hurtado was fond of mathematics and philosophy ; and had a NOBLE LIBRARY at Venice filled with the rarest books, especially in Greek literature. Arlenius, who was much patronised by this proud and wealthy ambassador, shewed ' old Conrad ' a catalogue of his library. *Bibl. Universalis* ; edit. 1545, fol. 204. rev. Frisius, who has epitomised and enlarged Conrad's work, has omitted this bibliomaniacal anecdote—to which, some eighteen months ago, I was referred by my friend Mr. Heber. A plague upon abridgments ! Diego Hurtado à Mendoza, however, had all the ferocity of his countrymen. A ' damned spot ' in his bibliomaniacal escutcheon.

BELINDA. I never heard of such a book-dragon as that royal gentleman . . .

LOBENZO. I am also free to confess my ignorance of that tremendous Bibliomaniac.

by a multiplicity of writers. Belius, Brassicanus, Olahus, Naldius, Lambecius, Pflugk, Nesselius, Maderus, Jenichius, Matthias Ambrosius, Paulus Fabrus—(here are popular authors, curious reader!) and, latterly, in a special diatribe entitled '*Dissertatio de Regiæ Budensis Bibliothecæ Mathiæ Corvini Ortu, Lapsu, Interitu, et Reliquiis*,' by F. Xystus Schier (still more popular!) published at Vienna in 1799, 8vo. This tract is said to be rare in our own country; but Kollarus (in his edition of Lambecius's *Comment. De Bibl. Cæsar.* vol. ii. col. 959, note A) supplies us with a knowledge of the previous writers; and Jugler, in his valuable edition of *Struvius's Bibliotheca Historiæ Litterariæ*, &c. 1754, vol. i. p. 174, has availed himself of the pith of those writers which are arranged in such battle-array by Kollarus. From these then, we gather—but more especially from Schier's curious little treatise—that Corvinus, first of all, paid particular attention to the locality and construction of his library; and in short, upon the authority of Olahus, that he had not fewer than *three* of these libraries—'in different parts of the city of Buda,' or rather in 'the citadel'—but two of them were much inferior to the *one*, in the description of which we are now to disport ourselves. Warton (*Hist. Engl. Poet.* vol. ii. p. 417) makes the library to be placed in a 'tower;' but Bonfinius uses the word '*arx*,' and Schier not only uses the same word, but describes the book-room as '*unius cameræ peraltâ fornice constructa*,' p. 13. This magnificent collection then was contained in a sort of vaulted gallery, divided into three parts: a fourth part forming a sort of convenient appendage for the reception of visitors. In this fourth part were two stained glass windows, and two doors: one of the doors opening immediately into the library, the other leading to the monarch's private apartment, where he might slumber upon his 'gilt couch,' or rejoice his heart in the perusal of some exquisitely illuminated ms. of Virgil or Horace: or, according to Pflugk—as quoted in the *De Bibl. Nov. Access. Coll. Maderian*, 1703, 4to. vol. i. p. 313—where he might occasionally enjoy a tête-à-tête repast with his favourite Regiomontanus. Through the latter of these doors Corvinus was in the habit of going backwards and forwards to chapel: as thus prettily warbleth Naldius (*edit. Belian. lib. ii. v. 1*, p. 611) in Latin hexameters upon the same subject:

Quadratus mediis locus in penetralibus ergo  
Existens, cameras testudine sustinet altas  
Incurva; paries quam cinxerat undique fortis  
Decocti lateris, durique a robore saxi;  
Cui geminæ lucem fundunt a fronte fenestræ  
Compositæ vitreisque coloribus: in nova certe

PHILEMON. And I am alike guilty of the same ignorance.

LYSANDER. He lived, if I remember, somewhere about the middle of the fifteenth century . . . ?

LISARDO. He did so : but is *this* the whole of Lysander's information concerning him ? Oh ! for the narrative powers of BOCCACCIO to do justice to the name of that truly illus-

Cunctis, qui veniunt illuc, spectacula rerum.  
Inter utramque manens una sub parte resedit  
Lectulus auratis stratis : ubi regius heros  
Saepe solet placidum membris captare quietem.  
Ostia bina manent illic, quorum altera mittunt  
Intro quosque viros : mittunt quorum altera Regem  
Inde foras ; quotiens secreta in sede locatus  
Solus adesse cupit sacris, hymnisque canendis.

Like all 'true sons' of the BIBLIOMANIA, our monarch, as his ardour for books increased, was compelled to build *another gallery*, containing two distinct classes of books : namely, *Oriental*, including Greek, Hebrew, Syriac Chaldaic, &c. in one class—and *Latin Authors* in the other. The ornaments of the gallery were sufficiently rich and magical ; but among them, a *Celestial Globe*, (as the king was vastly attached to astronomy) of exquisite workmanship, seems to have been noticed with the utmost admiration both by visitors and writers. This globe, executed at the time of Corvinus's election to the throne, was supported by two angels ; and, according to Pflugk, had the following distich subjoined :

*Cum Rex Matthias suscepit sceptræ Bohemæ  
Gentis, talis erat lucida forma poli.*

And Bonfinius thus makes mention of it : ' Ante hanc [bibliothecam] cubiculum est in absida curvatum, ubi CÆLUM UNIVERSUM suscipere licet, quo spectat austrum.' *Coll. Mad.* vol. i. p. 315. Corvinus, however, had other costly and curious appendages to his book-rooms : and two *fountains*, in particular—one of *silver* and the other of *marble*—have afforded subjects for the poetical as well as historical muse. We will disport ourselves again with Naldius :

. . . . . binos modo surgere fontes  
Optimus ille jubet Musis, Phoeboque sacratos.  
Ex illis alter pario de marmore constat,  
Vectus ab Hetruscis oris ; argenteus alter,  
In quo celando multum consumpsit et artis  
Pannoniæ populus.

Even Politian did not disdain to woo his muse upon the occasion of these fonts : (Politian—who, in the dedication of one of his works to Corvinus, urges his Majesty to let him execute some little commission for him by which his library

trious man—to the deeds of that truly royal-minded monarch! What magnificence was there in Him! What a love of splendour, adapted to the proper objects of cost

may be enriched! 'for,' says he, 'I observe that your Highness is about to form not only the most beautiful, but the most extensive library in existence') as may be seen in the pages of Schier—

IN FONTEM UNGARI REGIS.

Usque Flumentina vectum est hoc marmor ab Urbe,  
Mathiae ut Regi largior unda fluat.

*Et Alterum*

Thusca manus, Thuscum marmor, Rex Ungarus auctor,  
Aureus hoc Ister surgere fonte velit.

But now for the dear 'BOOKS!' They were placed upon shelves according to their classes; and in this manner were covered with silk curtains or hangings, adorned with silver and gold—or probably with what is now technically called *brocade*. The lower recesses, next to the floor, were appropriated to something like cupboards, which contained MSS. too large for their proper places, or were of a character not easily admitting of classification. The exterior of this lower division, or probably the cupboard-doors, were 'cunningly' and curiously 'carved by the skill of the sculptor.' The books were chiefly VELLUM MSS.: bound in brocade, and protected by knobs and clasps of silver, or other precious metal. Well therefore might Bonfinius call all this—'CULTUS LIBRORUM LUXURIOSISSIMUS!' And Pflugk, catching a portion of his predecessor's inspiration, breaks out in the following manner—'ingenti sumptu AMPLISSIMAM comparavit BIBLIOTHECAM:' and a little onward—'Mathias conguessit ex omnibus totius orbis angulis IMMENSUM LIBRORUM THESAURUM tam MSS. chartaceorum et membranaceorum, quam impressorum.' *De Bibl. Coll. Mad.* vol. i. §13, &c. All the books of Corvinus have the mark, device, crest, or insignia of the monarch—which was a BLACK CROW (borrowed like that of the Roman—from the etymon of the name—CORVUS) with a ring in his mouth. This crest I presume was seen upon the first leaf of the book, or was incorporated in some elegant piece of composition by way of title to the work. The OPPOSITE PLATE is an illustration of what we are discoursing about: for know, book-enthusiastic reader, that Mathias Corvinus ('Rex, quem rectè LIBRORUM HELVONEM appellaveris,' says Brassicanus) maintained not fewer than *Four Librarians* abroad and *Thirty Scribes or Illuminators* at home!\* The engraved plate forms the central portion of an

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\* 'His Majesty maintained four Librarians at Florence, under the inspection of Naldini and other clever men, whose principal occupation was to transcribe all the bettermost Greek and Latin authors, whose works could not be conveniently obtained from thence: for the ART OF PRINTING ['tis our old friend Brassicanus who speaks] had not at that time sufficiently struck out its roots, so









and decoration ! What patronage of literature, and what encouragement of the Fine Arts ! But there would be no end to the flourishes of rhetoric in commendation of such

illuminated title page of a MS. of '*Philostrati Heroica et Icones Vitæ Sophistarum et Epistolæ*'—translated from the Greek into Latin by Bonfinius, and dedicated in an elaborate preface to CORVINUS himself. 'This title,' says Lambecius (*Edit. Kollarii*, vol. ii. col. 953) not only makes express mention of the Library of Corvinus, but contains a portrait of the Monarch, &c. Perhaps a somewhat similar title-page embellishment graces the MS. of *Chrysostom de Sacerdotio*, described at col. 599 of the same work. The reader however must be informed of a *slight liberty* taken in the annexed engraving. There has been a transposition of one of the ornaments. The original measures upwards of 14 inches in length by more than 9 in width. The portrait of Corvinus is to the *left* of the central piece, in an elaborate and beautifully arabesque border ; something like a similar border, but narrower, being opposite : while, beneath the central piece here given, are seven laureated heads which encircle the royal arms, &c. It will be evident that, as the dimensions of this work (to which add the 'capabilities' of the author's purse) would not allow of the whole of this embellishment being executed, the most interesting portion of it was thought advisable to be submitted. Accordingly, the portrait of Corvinus is brought into the centre ; thus hiding a portion of the inscription, the whole of which, in the original, is as follows : 'DIVO MATTHIÆ CORVINO, Principi Invictiss. Vng. Boc. Que Regi, *Philostrati Heroica, Icones, Vitæ Sophistarum Et Epistolæ Ab Antonio Bonfine traductæ et In Cor. Bibliothecam Regia Impensa Relatæ.*' The entire embellishment (republished by Nesselius and Kollarus) has a transporting effect—but what must it have been when fresh from the pencil of the illuminator !? \* Yield, yield,

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as to enable the King fully to realise his eager and truly royal wishes respecting literary projects,' Schier, p. 23. Now for the testimony of another ancient scribe. 'I have heard of old (says Olahus) how King Mathias, during his life, had always in constant occupation full *thirty* amanuenses skilled for their talent in *painting* ; and with most of whom I was acquainted after the death of his Majesty. Their occupation consisted chiefly in the execution of Greek and Latin MSS. They were under the superintendence of FELIX RAGUSINUS, whom I knew when he was an old man, and who was not only conversant in Greek and Latin, but with Chaldaic and Arabic authors : moreover, he was skilled in a knowledge of painting, and kept a pretty sharp look out upon the performances of the said thirty illuminators.' But it should seem that GHERARDO, a Florentine artist, [who has been slightly noticed in vol. i. p. cxxv] 'had a hand' in many of these illuminations : Schier, p. 23. What if 'our well beloved' Gherardo executed the frontispiece—of which a portion is given in the ANNEXED PLATE !? The principal librarian of Corvinus seems to have been BARTHOLOMEUS FONTIUS ; 'a learned Florentine, and writer of many philological works,' says Warton, vol. ii. p. 418.

\* Something like a similar embellishment seems to have graced a MS. of the version of *Ptolemy* by Trapezuntius, in the same library. Schier is very minute

an extraordinary character! Quietly and soberly, then, suffice it to know, that MATHIAS CORVINUS was King of

ye GROLIERS, DE THOUS, and DIANAS of POICTIERS . . . . But the *Library* of this bibliomaniacal king—exclaims the bipedical Book Worm! I obey the summons with the promptitude of Ariel.

The number of volumes contained in this wonderful collection may be safely computed at *thirty thousand*. Some, however, have pushed it to *fifty thousand*: but I apprehend computations of this kind are generally extravagant. Such was the *splendor* and such the *extent* of the CORVINIAN LIBRARY, when Brassicanus, who had been an eye-witness of its grandeur, broke out in the following rapturous strain. 'Quot libros, tot etiam thesauros, isthic inspexi. Dii Immortales! Quam jucundum hoc spectaculum fuisse, quis credat? Tunc certe non in Bibliotheca, sed in Jovis gremio, quod ajunt, mihi esse videtur.' He then goes on to tell how most of these treasures had been acquired by the capture of Constantinople, and the purchase of Greek MSS. from the destruction of many cities in middle Greece—concluding thus: 'Tantum hic erat Latinorum librorum et veterum et recentiorum (procul tamen ablegatis omnibus sophisticis) ut nusquam alibi, quod ego quidem sciam . . . Vidimus auctores græcos innumerabiles, infinitaque in Poetas fere omnes commentaria, nemini Doctorum, aut paucibus omnibus visa.' There's for you, ye BURNEYS, and GAISFORDS, and BLOMFIELDS of the day! But the fate of these treasures was at hand: a fate, as cruel as it was premature and unexpected. A mournful tale is now to be told.

What the immediate successor of Mathias did (that is, from the year 1490\*

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in his account of the beautiful ornaments of which that frontispiece was composed: it bore the date of 1467. See his *Dissertatio*, &c. p. 72-3. There are in the public library of Brussels (according to La Serna Santander) two magnificent MSS. which once graced the library of Corvinus. The first is a Latin Evangelistarium, written in letters of gold upon the most beautiful vellum—and not inaptly called THE GOLDEN BOOK. It had become the property of Philip II. of Spain, who kept it in the Escorial library under lock and key; and it is said to have been formerly shewn to strangers with great ceremony and by torch light! 'However this may be, 'tis a precious morceau, and of finished execution,' adds Santander. The other MS. is a magnificent Missal highly illuminated. See *la Bibliothèque de Bourgogne*, p. 39. This latter must be the same which is noticed (and questioned as having belonged to the library of Corvinus) by Schier, p. 73.

\* Corvinus died in this year. On receiving intelligence of his death, the Emperor Maximilian I. is said to have burst into tears. Thus kindred bibliomaniacal souls feel for the departure of each other! (Consult vol. i. p. 200-208, respecting the book-achievements of the latter.) Corvinus is said to have died of an apoplexy—while he was busied in fitting out an expedition against the Turks. Whether 'all the lions which were shut up in the tower of Buda suddenly died at the same moment,' we need not stop to enquire: but the following inscription seems to have been placed upon his tomb:

Corvini brevis hæc urna est, quem magna fatentur  
Fata fuisse hominem, facta fuisse Deum.

*De Bibl. Coll. Mad.* vol. i. p. 314.

Hungary, and died about the year 1490: having devoted very many years of the latter part of his life to the amassing of an IMMENSE LIBRARY, at a time when Printing could

to 1526) either towards the increase or diminution of the library, may not be exactly known: but I believe the spirit of its Founder had ceased to beat in the breasts of his successors. The miserable death of Louis II. on the plains of Mohats, together with the loss of the flower of his nobility, seemed to expedite the destruction of this magnificent library. Soliman II. laid siege to Buda in September 1526. The city was taken by assault; and THE LIBRARY, with all its exquisite appurtenances, became a prey to the rapacity of Turkish soldiers. The bindings, torn from the precious materials which they protected, were stripped of their ornaments: the MSS. were either burnt or trampled to powder: and what had survived the fury of the first assailants, was crammed into a sort of subterraneous vault to moulder or perish as chance should direct. Of the 'thirty five thousand' volumes just noticed, scarcely THREE HUNDRED are now known to exist: although Lambecius reckoned four hundred. Sambucus secured a few; but it is not true that Busbequius became possessed of any. Jugler, vol. i. p. 176: Schier, p. 59, 79. Warton says (on the authority of the *Coll. Mad. Access.* vol. i. p. 310, and *Belius*, vol. iii. p. 125) that 'Cardinal Bozmanni offered, for the redemption of this inestimable collection, *two hundred thousand pieces of the imperial money*: yet without effect, for the barbarous besiegers defaced or destroyed most of the books, in the violence of seizing the splendid covers and the silver bosses and clasps with which they were enriched. The learned Obsopæus relates, that a book was brought him by an Hungarian soldier, which he had picked up, with many others, in the pillage of King Corvinus's library, and had preserved as a prize, merely because the COVERING [what an illustrative anecdote for the EIGHTH DAY of this Decameron!] retained some marks of gold and rich workmanship. This proved to be a MS. of the *Ethiopics of Heliodorus*: from which, in the year 1534, Obsopæus printed at Basil the first edition of that elegant Greek Romance.' *Hist. Engl. Poet.* vol. ii. p. 418. The name of the soldier was ONOLDINUS. (This man *might* have been a bibliomaniac!) *Introd. to the Classics*, vol. ii. p. 366.

The remains, such as they are, of this once STUPENDOUS and MATCHLESS COLLECTION, are now deposited in the Imperial Library at Vienna—thanks to the enterprising spirit of Lambecius, backed by the generosity of the then Emperor of Germany! Lambecius (*edit. Kollarii*, vol. ii. col. 939) has given a long gossiping account, in his usual manner, of his mission to Buda in 1666, for the purpose of recovering the remains of the Corvinian Library. He found them in a crypt of the citadel, barely lighted with one window, and ventilated with one door—'about 400 volumes in number, chiefly printed books, and of comparatively small value—lying upon an earthen floor, and so covered with dirt and filth, that a more wretched spectacle could scarcely present itself. The

scarcely be said to have attained its maturity :—and having exhausted, both in the architectural decorations of his library, and in the embellishments of the books themselves, almost every thing which ingenuity could suggest, and the power of wealth carry into execution. He was the Cosmo, or the LORENZO DE MEDICI, of Hungary : call him by which name you please.

LORENZO. Where is this CORVINIAN LIBRARY to be seen ?

PHILEMON. I will take post-horses ere sun-set, and borrow 'the wings of the wind' when the fleetness of my coursers fail ! . .

LISARDO. You need do neither. List ! . . . The library of Corvinus has CEASED TO EXIST.

LYSANDER. Oh horrible !

PHILEMON. Tell us, I pray . . .

LISARDO. Briefly then ; this library was situated at Buda, the capital of the Hungarian empire. Soliman II. besieged

learned Lambecius might have gratified his reader with the following affecting passage from Richard de Bury's *Philobiblon*—so peculiarly apposite to the circumstances of the case. 'Delicatissimi quondam libri, [exclaims that most enthusiastic bibliomaniacal Lord Chancellor of England—when shall we see 'his like again?'] corrupti et abhominabiles iam effecti, murium fœtibus cooperti, et vermium morsibus terebrati, iacebant exanimes ; et qui olim purpura vestiebantur et bysso, nunc in cinere & cilicio recubantes, oblivioni traditi videbantur, domicilia tinearum.' *Philobiblon*, p. 30, edit. Oxon. 1599. Three MSS only (and those of the *Fathers*) were permitted to be taken away. But in the year 1686 Buda was captured by the Austrian arms ; and the whole of these 'remains' were transported to Vienna. Pflugk has given a catalogue of them. They consisted of about 290 articles ; of which only *one* MS. was Greek : upwards of 100 were Latin : and the rest were printed Books!!! But here let us draw a curtain—not of gold-embedded silk, or *brocade*, like unto that used in the library just discoursed of—but of black, impenetrable *crape*! The imagination sickens to dwell longer upon a narrative which only fills the eyes with tears, and causes the 'stout heart' of the bibliomaniac to break in twain. Live for ever, MATTHIAS CORVINUS King of Hungary!!!

and sacked that city about the year 1526 ; and the books, with all their ' precious garniture,' fell a prey to the infuriated Turks !

LYSANDER. Demons ! you should say.

LISARDO. I can sympathize in your irascibility. Yes : that library, vast, rich, precious, and costly beyond compare, was wantonly destroyed by the rapacious soldiers . . . and all the remains of it, at present existing, are dwindled down to some three or four hundred volumes, now preserved in the imperial library at Vienna !—shorn, however, of their original brightness. So true it is, that we heap up riches and ' cannot tell who shall gather them.'

BELINDA. Heart-rending subject ! But proceed, great monarch, with the *morocco*-narrative : that binding, to which you are pleased to say our Sex are so partial.

LISARDO. Not more so, I believe, than our own. Of the exact period of its introduction, I will by no means take upon me to specify anything. Yet I have doubts whether the use of it were general before the time of GROLIER : that well-known and munificent Book-Collector of the earlier part of the Sixteenth Century—upon whom Philemon (as he may well remember) expatiated somewhat when we last met to discourse upon the Bibliomania.\*

PHILEMON. I well remember the circumstance : but do you mean to take up the ' morocco ' theme without first noticing the earlier use of *boards covered with stamped leather* ?

LISARDO. Certainly not. On the contrary, just as Belinda was about putting the question, I had resolved to select, from my collection, a few specimens of this ancient manner

\* See the work so called at page 654.

of binding : which preserved both its merit and identity till stamped *vellum* seems to have taken the place of it. I cannot, however, begin without calling to mind the extremely perfect and magnificent specimens of this oak leather-covered binding which may be seen in the choice collection of the Right Hon. Thomas Grenville ;\* and of a similar and still more ancient specimen in the possession of Mr. George Nicol,† Bookseller to his Majesty. Neither of these can be later than the year 1472, but the latter is more probably full twelve years earlier. See here, however, what I have caused to be copied from the calf-stamped binding of a MS. OF CLAUDIAN, of the XIIIth century, in the British Museum.‡ They are only a few of the *ornaments*,

\* *choice collection of the Right Hon. Thomas Grenville.*] It is the SPIRA LIVY of 1470 to which Lisardo alludes. Mr. Grenville has recently obtained this wonderful copy of the rare edition here mentioned from Mr. Laing of Edinburgh. Both its interior and exterior are alike magnificent ; the latter being in what we call pure *monastic binding*. I have seen about seven copies of this beautiful production of the Spira-press—(of which there exists one upon vellum : see *Bibl. Spencer.* vol. i. p. 130-2) the first edition of Livy with a printed date—but Mr. Grenville's copy (to borrow a homely but not very inexpressive phrase) 'flogs them all !'

† *in the possession of Mr. George Nicol.*] The reader has before had a sort of flourishing description of the 'ancient specimen' here alluded to : see vol. i. p. 339. It is a copy of the MAZARINE BIBLE, of the supposed date of 1455, printed UPON VELLUM : and such *another* copy of the work is probably nowhere to be found. Our business here is with the binding of it—which exhibits the central and corner bosses, upon the stamped-calf covered boards, into which it was originally put : possibly under the superintendence of old Fust himself ! The interior is richly deserving of its outer-coat—rude and rugged, as the morocco-smitten collector may conceive that outer coat to be !

‡ *MS. of Claudian of the XIIIth Century in the British Museum.*] The MS. itself is now properly preserved in a new binding of russia ; but the old one was pointed out to me by Mr. Baber. It is pretty smartly peppered and perforated by the ravages of our 'mortal enemy' the Worm : see p. 445 ante. The leather is now of a blackish hue ; with its interior thick vellum coating attached to it : the whole having been glued (out of compliment to the memory of PHILLATIUS, see page 426 ante) to boards. Above are selected only the *different ornaments*

without any attempt at grouping them in the manner in which they are arranged upon the old cover. Of themselves, they exhibit nothing interesting except as with reference to their antiquity. In the original, their combinations are really not divested of taste.



I will now continue the history with a few further specimens of this character of stamped calf binding; which has been recently revived by the ingenuity of Mr. J. Hering.\* Portraits, or small historical subjects, are however rarely seen before the year 1480; as *arabesques* were the prevailing ornament during the fifteenth century. They began pretty early in the sixteenth century with these '*portraits*,' or 'small

upon the exterior-cover: the limits of the page not permitting a fac-simile of their combination. I suspect however the binding to be much later than the MS: although the former may probably be of quite the earlier part of the fifteenth century.

\* *the ingenuity of Mr. J. Hering.*] Lord Spencer has recently had several of his earlier printed books bound in this manner by Hering. The effect is very delicate and beautiful; but we do not yet discover the sharp and deep indentations of our bibliopegastic forefathers. What perhaps Mr. Hering has rather failed in, is, the colour of the leather. 'Say what you please, there's nothing like leather.' I deny this, however, '*totis viribus*'—as Serjeants Glyn and Hill used to do, in mooted law-points—according to Burrowe.



*historical subjects*—as the following specimens, of the date of 1514, may prove.\*



About a dozen years later (as I conceive) is the composition of the *Vision of Augustus*, exhibited upon the same kind of binding—to which I must now direct your particular attention.† Do the initials below designate the name of the artist who achieved this *wonderful* deed? It is

\* *specimen, of the date of 1514, may prove.*] I have unluckily lost sight of the volume from which the above fac-simile was taken. It was however printed at the *Ascension Press*, either in 1514, 1515, or 1516. The binding was certainly coeval. Generally speaking, I apprehend, Lisardo is right: as there are probably few specimens of 'portraits,' or 'small historical subjects,' upon the outsides of binding, before the year 1480.

† *direct your particular attention.*] The *OPPOSITE PLATE* represents the subject above-mentioned by Lisardo. It was taken from an old calf cover—like that of the *Claudian* just mentioned; which was lent to me by Mr. Bockman: who had conceived it to be an object of some little curiosity. Perhaps Lisardo does not attach to it a sufficiently ancient date. Specimens of these subjects are however endless.



*Edgardo del S. 1300*

FAC-SIMILE of the EXTERIOR ORNAMENT of a C. 1  
Bound in Leather: about the year 1530.



doubtful: yet we have occasionally the name of the artist at full length upon these book-covers,† as thus—where we read the name of Bloc.\*

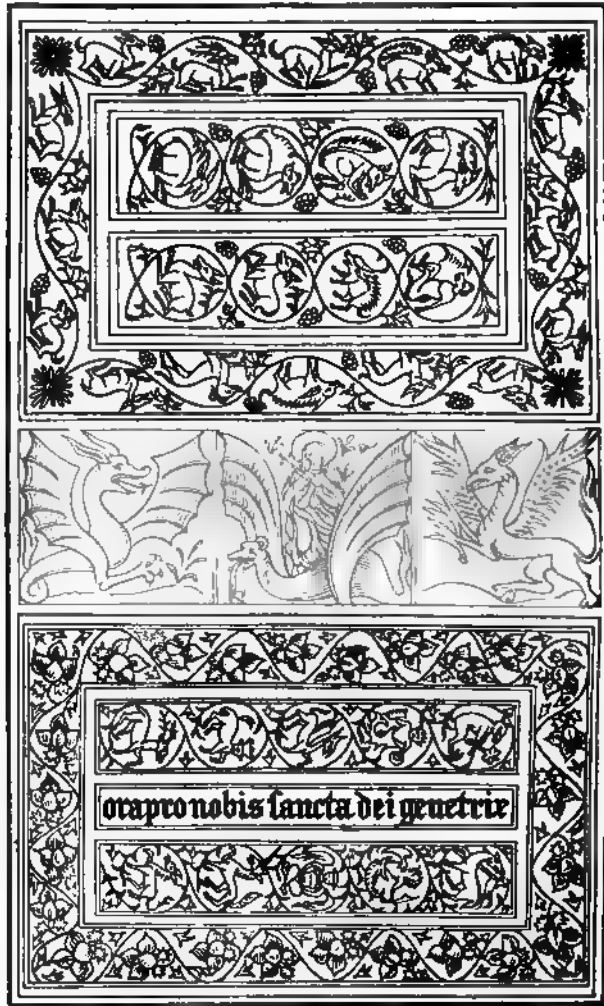


Sometimes we observe an *inscription* without a name. Look you here—at a vastly pretty specimen of this kind !†

\* *the name of Bloc.*] Consult for one moment, vol. i. p. clxiii, where another bibliopæstic artist, of the name of JOHN GUILBERT, is noticed. Bloc and Guilbert seem to have chosen pretty nearly the same style of arabesque—and, as much as we know of them, let us consider them as the *Nisus* and *Euryalus* of their art—at any rate let us hope they were 'fortunati ambo'!

† *a vastly pretty specimen of this kind.*] It is the whole of the side cover of a calf-binding of a work printed at Strasbourg in 1537, entitled, '*Jacobi Comitæ Porckierum, de Re Militari Libri II. Jam recens editi.*' I take the binding to be what is called *coeval*; and it may be considered both a fair and curious specimen of that style of art here particularly under consideration. My friend Mr. Douce (whose library contains treasures of every description) possesses an old specimen of book-binding by IORIS DE GAITERRE, with this inscription—'*Ioris de Gaiteere me ligavit in Gandavo [Ghent] omnes sancti angeli et archangeli dei orate pro nobis.*' Another of Mr. Douce's covers has the name of JERAN NORRIS. The initials of I. R. are on a third specimen.

which may serve also as a sample of what was generally used till towards the middle of the *Sixteenth Century*—where we may take our leave of OAK-COVERED STAMPED-CALF bindings.



Let us revert to the 'morocco' theme; and with it to the mention of GROLIER. Yet, on second thoughts, I cannot take upon me to say that that ILLUSTRIOUS COLLECTOR was the first who set the example of binding books in morocco; for if my memory do not fail me, there is, in the *Cracherode Collection*, a specimen of something like morocco and coeval binding in the *Anthology of 1494*.<sup>\*</sup> However, if you please, let Grolier have the merit of bringing morocco *into vogue*. To dilate upon the beauty, delicacy, and RICH BINDINGS of the books which formed his matchless collec-

<sup>\*</sup> *something like morocco and coeval binding in the Anthology of 1494.*] After a careful examination I cannot make up my mind to the admission of this inference. The binding is undoubtedly original; and, of its kind, hardly to be surpassed. In the centre of one side is an indented cameo-like head probably of Philip; while on the reverse, is an inscribed head of Alexander. No other ornament is seen; and there are, as usual, but few bands at the back. All breathes a quiet, classical taste, while the leather is of a subdued crimson tint. I never look at this lovely volume, (large, white, and spotless—yet alas! not free from imperfection, as its first leaf of text is ms.) without calling to mind what must have been the *original* condition (both as to binding and interior) of Lord Spencer's vellum copy of the same work! That copy had been once the property of Lorenzo de Medici and Leo X. It was obtained by his Lordship of Count Revicksky; but the Count (who had the worst possible bibliopegistic taste of any living collector) chose to part with the *original* binding of it, for a spruce flaming red-morocco vestment—with a pea-green lining—from the clumsy tools of Kalthoeber. His Lordship endured the punishment of looking at this frightful object long enough; when he sent it, some twelve months ago, to Charles Lewis, who 'turned it out' an article of consummate taste and elegance. Mr. Grenville, who has also a vellum copy of the same work, (from the Mac-Carthy collection) consigned it to the same hands to be modelled 'after the like fashion.' These cameo-like stamped covers are somewhat uncommon. Lord Spencer has recently obtained rather a desirable copy of a specimen of this kind, in a *Sidonius Apollinaris*, printed at Basil, in 1542, 4to. The ornament, in hollow, represents Pegasus on a rock, with a charioteer driving two horses towards it. It is an oblong oval of about 2 inches by one and a half, with an inscription of ΟΡΘΩΣ ΚΑΙ ΜΗ ΔΟΞΙΩΣ. ('straight forward and not obliquely.') Another similar specimen is in a fine copy (in 12mo.) of an Italian version of *Appian's* account of the *Civil Wars*, printed about the same period, among Storer's books in Eton-college library.

tion,\* were a waste of words and of time. The bibliomaniacal world—and more particularly the circle I am now addressing—are intimately versed in such a ‘darling theme.’

\* *his matchless Collection.*] The ‘matchless collection’ of Grolier has been so frequently described, is so generally known, and so unequivocally admitted, that I almost agree with Lisardo that an elaborate account of the GROLIER LIBRARY would be equally a ‘waste of words and of time.’ ‘Yet . . . something, if you please, good mister Rosierucius, (exclaims the enthusiastic lover of that great man’s memory) respecting this same ‘collection’—some little gossip, or chit-chat, or notice, or memorandum, would be extremely delectable.’ Say you so, friends MENALCAS, PALMERIN, HONORIO, and HIPPOLITO?! Look, I beseech you, into a ‘certain werke ycleped’ the *Bibliomania*, p. 654-6—‘won’t that do?’ ‘As far as it goes, it may’—replies Honorio, with a convulsed energy of action—‘but, “a little onward lend thy guiding hand:” give us some *supplemental Grolierism*!’” As I prefer supplements to abridgments (see the damnatory sentence respecting Frisius’s abridgment of Geener, p. 455, ante) thou shalt be accommodated, excellent Honorio; but I must study ‘brevity’ as much as the ghost of Hamlet’s father.

Having in the pages just referred to given the reader some notion of the general beauty of Grolier’s books, let us here only say a word or two about his Cabinet. It is the pleasant Jacob who thus narrates, chiefly on the authority of De Thou: ‘ie trouue que pour vne seule fois, l’on achepta le cabinet de JEAN GROLIER, natif de Lyon, Cheualier, Viscomte d’Aguisi, Theuxier de Milan et de France, l’honneur des lettres de son temps, et le plus grand rechercheur d’antiquitez, que de long-temps eust paru dans ce Royaume; lequel apres sa mort auoit esté porté iusqu’à Marseille pour estre transporté à Rome, afin d’y estre vendu: Ce qui fut dit au Roy Charles IX. qui commanda que l’on eust à faire rapporter ce Cabinet, pour estre joint avec le sien, faisant payer la valeur aux héritiers d’iceluy Grolier, ainsi que le remarque le docte President De Thou,’ &c. *Traicté des plus belles Bibliothèques*, 1644, 8vo. p. 474. The transaction does honour to the memory of Charles IX. Indeed the cuticle of that monarch had been so plentifully punctured by the bibliomaniacal lancet of his famous tutor, JACQUES AMYOT, that such a measure is hardly to be wondered at; especially when it is known that Amyot was afterwards appointed LIBRARIAN TO HIS MAJESTY; and that his master increased the number of MSS. in the royal collection at Fontainebleau, from 15 to 140—not including the printed books. *Essai Hist. sur la Bibl. du Roi*, 1782, 8vo. p. 27. The dispersion of the GROLIER LIBRARY was undoubtedly a great loss to the lovers of belles lettres at Paris. Jacob seems moved ‘even to tears’ in discoursing upon the subject: ‘Entre les grandes pertes qui sont arrivées aux muses du debris des fameuses bibliothèques, ie puis mettre celle de feu M. Jean Grolier . . . General des Finances du Roy, qui estoit en telle estime de son vivant pour la rareté de ses livres, et le grand

Suffice it to say that, whether in calf or morocco, his binder appears to have always listened to the instructions of his Employer: for books with *larger margins* are no where to

amas de ses curiositez, qu'elle estoit vne merueille de son siecle,' &c. p. 589. He then quotes La Croix du Maine and De Thou: the substance of the latter of which appears in the *Bibliomania*, p. 656. The family of Grolier, which was Lyonesse, resided at Lyons in the time of Jacob, in very respectable circumstances. La Croix du Maine notices one of them, of the name of Peter, a lawyer at Lyons in 1555: who drew up a pleading in behalf of a poor unhappy lover, unjustly detained a prisoner. Juvigny thinks this pleading would be found 'à la suite des Arrêts d'Amours.' *Bibl. Française*, &c. vol. ii. p. 286. Vigneul-Marville (*edit.* 1725) seems to rejoice in the possession of many of the treasures which came from the Grolier collection: but Lord Spencer has, methinks, a particular cause of exultation in the possession of Grolier's own (dedication) copy, UPON VELLUM, of the *Budeus de Asse*, executed at the Aldine press in 1522, 4to. and dedicated to our illustrious bibliomaniac by that distinguished scholar. This precious book was purchased from the Soubise collection (*Cat. Soubise*, no. 8010) by Count Macarthy, and from the sale of the library of the latter, at Paris, by his Lordship—against the bidding of the Royal book-purveyors. Oh brave! Let us put the finishing stroke to these *Grolieriana* by a fac-simile of the hand-writing of the illustrious bibliomaniac here discoursed of, as it appears in the Aldine Boccaccio of 1522—thanks to Mr. Evans for the hint of its existence, and to Mons. Van Praet for the trouble of procuring the fac-simile.

*Jo. Grolierij Lugdunensis  
et amicorum.*

I know not why Lisardo should omit to notice *the style of binding* in the books of FRANCIS I: that monarch having been luxurious in the extreme in the indulgence of the bibliomaniacal passion. Whether he used morocco before Grolier—or whether his library at Fontainebleau consisted chiefly of velvet or silk, or brown or white calf, bindings—it is wholly out of my power to determine. The *Essai Historique sur la Bibliothèque du Roi*, 1782, 8vo. p. 24, informs us that 'before the reign of Francis I. the books in the royal collection were covered with velvet or other precious stuffs, of all modes and colours: the calf bindings were very simple, and differed according to the tastes of the different countries where they were bound.' I make no doubt however of the *Missals* of Francis having received VELVET COVERTURES. Perhaps Count Hoym and De Rome together contrived to strip the lovely volume of devotion, described in vol. i. p. cxxvii. of its original binding of velvet, for the more flaunting one of red morocco: but let the lover of curious research, and costly workmanship, peruse the

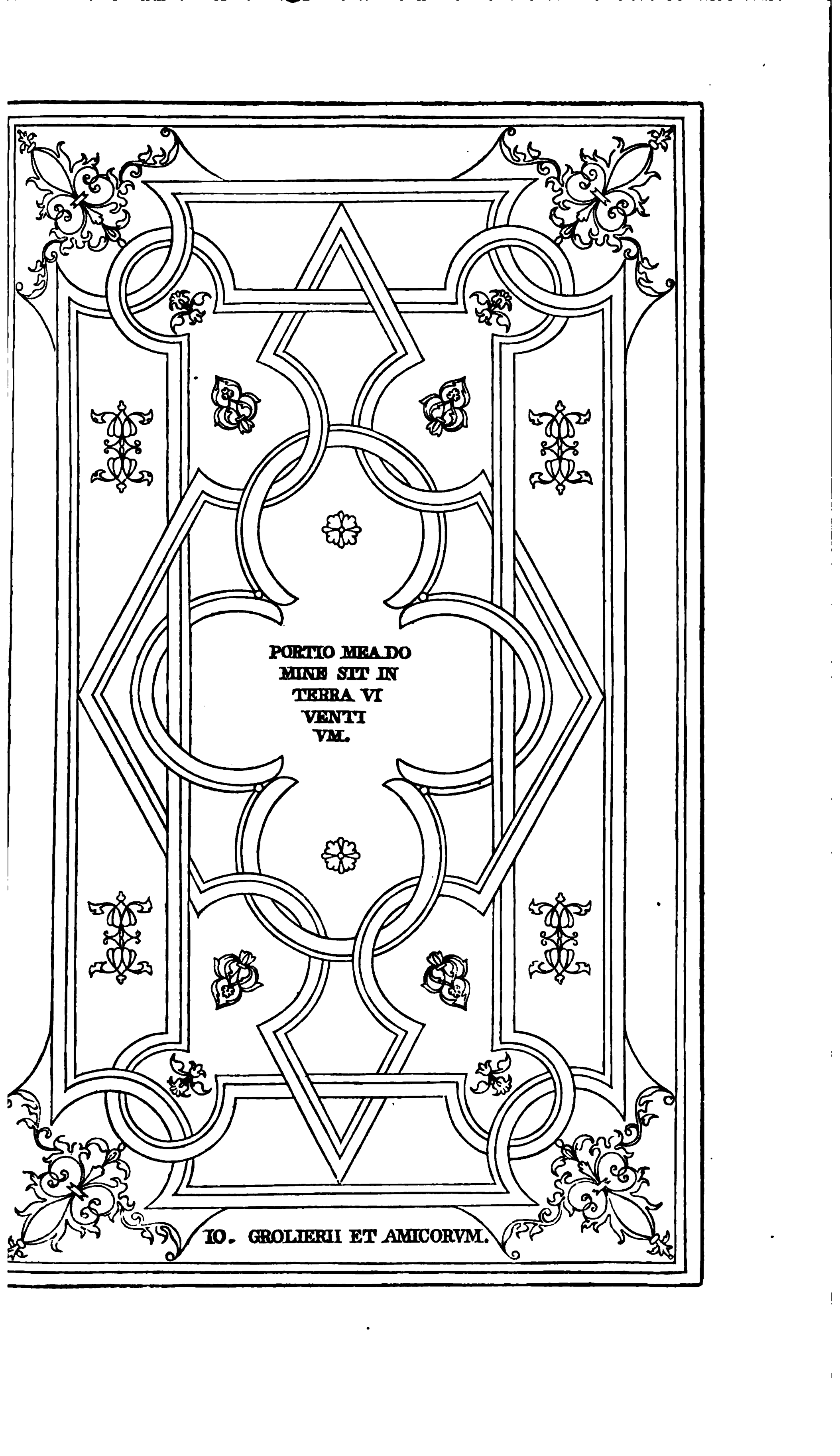


be found. And as for exterior ornament, that ornament was generally in excellent good taste : quiet and simple, yet rich and flowing. Look at what I have caused to be copied for your instruction. This was the usual ornament of Grolier;\* and you will understand, from the subjoined inscription, that he wished his books to be '*used by his friends as well as by himself.*' Grolier is the first who set that memorable example of liberality.

Grolier had probably a host of imitators, of whom the names of several have entirely escaped us ; but there is one name—that of MAIOLI—which is sufficiently well known to experienced collectors. I regret to say that I am absolutely ignorant of his personal history. You will however be pleased

tempting description of a '*Perd'heures—fait par ordre et aux dépens du Roi de France, Francois I. &c. &c. relié en velours rouge et doré sur Tranche,*' in the *Bibl. Menarsiana*, 1720, 8vo. p. 1. no. 1.—which produced 2065 livres at the sale of that collection. This Missal seems to eclipse the one just referred to ; and to be, in fact, the ne plus ultra of a devotional volume. Where is its present resting place ? I believe no bibliographer, including Naudé, Jacob, Gallois, La Caille, Formey, &c. has told us *how* the books of Francis were generally bound : yet Lord Speucer possesses the Aldine *Lusus &c. in Priapum*, 1534, 8vo. with that monarch's arms and device (the salamander) upon the sides.

\* *the usual ornament of Grolier.*] See the OPPOSITE CUT : not however that very many others, of equal beauty, might not be selected—but the opposite embellishment may be fairly called the '*usual*' one of Grolier. It is on a reduced scale, as the original is a full sized folio : belonging to my friend Mr. Heber. The general condition of the binding, in brown mellow-tinted calf, is such as to rejoice the eye of a collector of taste. Indeed I know not where there will be found a more perfect specimen ; (including the back—which is generally impaired) and I wish, for the sake of its owner, that such a binding had enclosed some curious, or '*rich and rare*' edition of a Greek, Latin, or Italian poet : or some impression of comical old French poetry described in the *Bibliothèque Française* of Goujet : or, in short, almost any thing but what it *does* enclose ! Did'st ever hear, classical reader, of the Chronicle of FRECULPHUS—1539, folio ? '*Vox faucibus hæret.*' Memorandum : in the accompanying fac-simile it must be observed that I have caused *both* the inscriptions or mottos of Grolier to be engraved on the *same* side. In the original, the author's name (frightful as it is) is found in the centre of the side, beneath which is the liberal motto of '*GROLIERI ET AMICORUM.*'



PORTIO MEA DO  
MINE SIT IN  
TERRA VI  
VENTI  
VM.

IO. GROLIERII ET AMICORVM.

with this pretty specimen of the binding of his books, with which the library of our host has furnished us.\* The



name of Maioli is eagerly hunted after by modern bibliomaniacs; but in the *rival Poliphilos* of these two colossal collectors, we cannot but acknowledge the triumphant superiority of the Grolier copy.† However, Maioli thought

\* *the library of our Host has furnished us.]* See the OPPOSITE CUT. Lord Spencer has a similar pattern in the *Aldine Aulus Gellius* of 1515, once the copy of Maioli. Quick, curious, and loquacious as our Gallic neighbours are, they have suffered their literary annals to be wholly barren respecting the name of Maioli. The *Dictonnaire Universel* passes it 'sub silentio.' Nor do the instructive pages of Tiraboschi furnish us with any clue (if Maioli be an Italian) to the pedigree or memoirs of the bibliomaniac in question. I would give three *uncut Alduses* (of whatever kind) for permission to make transcripts from the original correspondence of GROLIER and MAIOLI!—for that *such* men, with *such* tastes, living at the same time, and in the same country, with each other, *must* have corresponded—is, to my humble apprehension, almost mathematically certain. What 'pleasunt' tales, what pithy and pungent anecdotes, respecting large paper, vellum, and illuminated copies... what confessions of rivalry, and what triumphs of superiority would such a correspondence disclose?

† *triumphant superiority of the Grolier copy.]* The worthy Mr. Payne, of bibliopolistic renown, was extremely anxious, when I visited the British Museum, that I should pay especial attention to the MAIOLI COPY of the *Poliphilo* in the Cracherode Collection:—'for (says he) I am pretty sure that it runs the GROLIER COPY very hard—if it does not beat it hollow.' As I had a sort of partiality for this said Grolier copy—having given a very elaborate (does the saucy reader say 'long-winded?') description of the contents of it in the *Bibl. Spenceriana*, vol. iv. p. 145, I was naturally anxious (though by no means nervous or fearful) to make a comparison between these RIVAL tomes. The result of the comparison proved—the *fallacy* of Mr. Payne's supposition! Grolier had the better of Maioli in height by FULL HALF AN INCH; while in colour and breadth he shewed an equally manifest superiority. Mr. Payne received the intelligence of the discomfiture of Maioli with unexampled complacency and self-possession... but since that event I have discovered, whenever the name of Maioli has been pronounced, a sort of hurried or nervous action of the right hand—or rather of the finger and thumb of the same hand:—so as to scatter abroad 'the pungent grains of titilating dust' which 'ever and anon' he draweth out of his 'pouncet box.' The book-world knows full well that Lord Spencer is the fortunate owner of the Grolier *Poliphilo*: the binding of which evinces the same superiority over Maioli's copy as do its dimensions and condition. However, the Maioli copy furnished me with the above monogram of the name of its owner, upon the centre of one of the sides; which I do not remember to have seen in any other specimen of the binding in question.

Mr. Singer possesses a curious volume or two from the library of Maioli; each

proper occasionally to put his *monogram* upon the exterior of his own copy, thus—which rarely occurs.



From the mention of these two well-known names, the transition to that of DE THOU seems natural and quick. Yea, illustrious THUANUS! (for the ladies are hereby informed that the latter is only the latinised appellative of the former) thy name, of greater celebrity than either of those previously pronounced, shall 'live for aye'—\* not

in characteristic binding, and possibly in better taste than the above exhibited by Lisardo. An Italian edition of the *Psalms of David*, printed in 1534, 4to. is one of those treasures; and what renders it a singularly felicitous specimen, it appears to have been previously Grolier's own copy—as his hand-writing (in the inscription of '*Portis mea domine sit in terra viventium*') is in the title-page of the book, beneath a scriptural text written also by the same hand. The reverse side of the binding exhibits this fantastical motto: . INIMICI. MEI. MEA. MICHI. NON. ME. MICHI. An Aldine *Quintus Curtius* of 1520 is the second of Mr. Singer's *Maloli* treasures, in very tasteful red morocco binding. It is however due to the same judicious collector, to say, that in his GROLIER large paper copy of *Lanius, de Gentium aliquot Migrationibus*, &c. Basil, 1557, folio, he possesses the richest specimen of the Grolier binding which I remember to have seen: but as a specimen of varied and gracefully flowing ornament, I hardly know what to pronounce superior to the same gentleman's copy of *Le Timée de Platon*, 1581, 4to.: in olive colour calf; bound, I suspect, somewhere towards the year 1600. A pretty brochure might be composed in endeavouring to appropriate these old, elegant, but generally nameless treasures. There would be no end, in the present place, to detail and idle conjecture.

\* ILLUSTRIOUS THUANUS! . . . thy name 'shall live for aye.'] Whatever may be the degree of enthusiasm cherished by Lisardo, towards the name and memory of De Thou, I cannot suffer it to predominate over that indulged by his annotator. Yet let me beware of a frightfully long note, similar to the *Cervinian* achievement; (see page 455, ante) as some little respecting the library of THUANUS will be found in the *Bibliomania*, p. 129. Here then followeth a supplement thereto. James Augustus THUANUS, or DE THOU, was the third son of

only as a Book-Collector, but as an able diplomatist, a skilful scholar, and a generous patron.

CHRISTOPHER DE THOU, first President of the Parliament of Paris, &c. &c.† and was born in the year 1553. His infancy was sickly in the extreme: so much so, that his life could scarcely have been insured for 24 hours till he had reached his fifth year. Nicéron is communicative enough upon the diet of his early youth: see his *Mémoires*, &c. vol. ix. p. 309, &c. The cure of his health was the principal occupation of those around him, even until his tenth year—and his chief amusement, during this period of infantine debility, was, the exercising his pencil in illuminating precious little scraps of old vellum MSS. What an earnest of his future bibliomaniacal career! He was brought up to the church, and studied under his uncle Nicholas De Thou, in the cloisters of Nostre Dame; and on his uncle's advancement to the episcopacy, he succeeded to a canonry in the cathedral which had become vacant by such promotion. Fourteen years of his life were devoted to the peaceful occupations of the cloister; and here (says Nicéron) 'he began to lay the foundation of his library, which in the end was so vast and so celebrated.' Whatever were his bibliographical or bibliomaniacal theories, he had soon an opportunity of improving them by experience; for in 1573 he travelled into Italy with Paul de Foix; and returned from such tour enriched in books and in knowledge. How many large paper Alduses, or uncult *Gianotas*, he purchased during this excursion, is not upon record.

On the death of his brother, De Thou left the church and took to the senate: where he was daily advanced in the confidence of the king, and where he quickly shewed how admirably fitted his talents were for diplomatic negotiation. I will have nothing to do here with his public life. That is almost every where recorded. Nor will I touch upon his literary fame—built upon his immortal *History of his*

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† Mammert Patisson, who married the widow of old Robert Stephen, and who appears to have printed with his very types, (see *La Caille*, p. 161) put forth a beautiful quarto tome in 1583—the year after Christopher De Thou's death—entitled '*V. Amplius. Christophori Thomæ Tomulus*' filled with threnodiaical strains, in almost all languages, respecting the same character. A fine copper-plate portrait of him is on the reverse of the title-page. I mention this chiefly to notice a copy of Patisson's book, upon large paper, (lately in the possession of Mr. Edwards, and now in that of Sir M. M. Sykes, Bart.) which had not only belonged to our De Thou, but has the BINDING (in olive-colour morocco) completely covered with representations of TEARS. This Niobe-style of book-coverture is at least a testimony of the filial affection of our great bibliomaniac: whose arms are in the centre, but surmounted with a cherubic head instead of a helmet—the crest of the father. If the curious reader wishes for a specimen of these tears, I present him with the following—precisely as they are seen on the binding.



LOBENZO. A whole day might be well devoted to an illustration of his public and private character: but you

*own Times.* These things are pleasant to notice; as they shew us the 'capabilities' of liberal minded and public spirited BIBLIOMANIACS. In 1593 De Thou succeeded Amyot to the principal Librarianship of the Royal Collection; and had been scarcely seated two years in his velvet chair of presidentship, when he was accessory to the restitution of the famous *MS. Bible of Charles the Bald*\*—which the rogues of 'religious,' at the abbey of St. Denis, were about to dispose of for 'filthy lucre.' What a moment of happiness was this to a man, with a mind, and in a situation, like De Thou! Meanwhile his own library 'kept moving.' ('vires acquirit eundo,' is a good motto for the *De Thous* of the present day!) We learn from the compilers of the *Bibl. Thuana*, 1679, 8vo. p. 6, (re-echoed by M. de Vigneul-Marville, in his *Mélanges d'Histoire et de Littérature*, 1700, vol. i. p. 24) that our De Thou had purveyors in all countries to secure 'large paper, or fine paper copies.' Yet Marville goes further: he not only says that 'when any work was printed at Paris, or abroad, he took care to secure two or three copies upon fine or large paper, expressly for himself, and at his own expense—but that 'he usually purchased several copies, from which he selected the most beautiful sheets, and, from them, composed one SUPER-EMINENT COPY.' This sentence was well applied by Mr. Evans to the De Thou copy of *Monstrelet's Chroniques de France*, which was sold at the sale of Col. Stanley's library (no. 713) for 136*l.* 10*s.* and purchased by Sir M. M. Sykes, Bart. Over that copy the late Reverend Clayton Mordaunt Cracherode is reported to have breathed 'the long-drawn sigh'—and once only, in his life, to have indulged something like an inclination to break the tenth commandment. It is, beyond all doubt, among the most resplendent instances of the union of FINE and LARGE PAPER that can be mentioned. If these books had been coated in the manner which distinguished De Thou's copy of *Salvianus's History of Fishes*, &c. (Rome, 1554, folio) which was in the collection of Mr. Edwards, (*Bibl. Edwards.* no. 757) and which, almost on that account *alone*, produced the enormous sum of 30*l.* 10*s.* nothing could have presumed to compete with them! Yet the binding of the Monstrelet, in red morocco, was rich and judicious.

The condition as well as the choice of his books were objects almost equally

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\* It was taken to Paris, and put into the hands of De Thou, on the 23rd of October, 1595, by Edmund de Velu, keeper of the archives of St. Denis. A very particular and interesting account of the contents of it is given in the *Essai Historique sur la Bibliothèque du Roi*, 1782, p. 35, note; concluding thus: 'Ce précieux manuscrit est sur velin, il est de forme in folio max. relié en maroquin rouge, du tems de Henri IV. aux armes de France d'un côté de la couverture, avec la letter H couronnée empreinte en or, placée aux quatre coins, et accompagnée de fleurs de lys d'or aussi couronnées; de l'autre côté il y a aussi la même lettre et les fleurs de lys d'or avec cette légende au milieu, H. IIII. PATRIS PATRIÆ VIRTUTUM RESTITUTORIS.' See also vol. i. p. xxxi, note.

will probably confine yourself to what is pithily and pertinently called *De-Thou-Copies* of books? . .

LISARDO. I will strictly confine myself to that point

imperative with De Thou: and even Henry Stephen and Isaac Casaubon could not refrain from expatiating upon the beauty both of the interior and exterior of his volumes—‘in delectu editionum (says the former in his preface to his *Aulus Gellius*) Typographicarum tantum iudicij adhibes, quod quanto majore in pretio tibi est aliquod volumen, eo PRETIOSIORE INTEGUMENTO et velut indumento ornas:’ &c. And Casaubon, writing to Franciscus Vertumienus, a celebrated physician at Poitiers, thus pleasantly makes allusion to the magnificence of De Thou’s collection: ‘I use (says he) your edition of Celsus; concerning which I had lately some conversation with the illustrious DE THOU, when we were together in his library—and when he instantly took down, from his richly furnished book-shelves, a volume of Capellanus Archiatrus, and shewed it to me.’ Jacob, p. 572. Thus our De Thou ran his magnificent and enviable course till he was taken away, from the society which adored him, in his 64th year; dying in 1617. His son, of the same name, erected a mausoleum to his memory, with an inscription which may be seen set forth in appropriate capitals in the *Dissertation sur les Bibliothèques*, 1758, 8vo. p. 17—together with a brief memoir of his life and services towards the Royal Library of France. De Thou left the whole of his library and coins, &c. with strict injunctions not to be disposed of—‘dividi, vendi, ac dissipari, veto’—are the words of his will, as selected by Jacob in his *Traicté des Bibliothèques*, 1644, 8vo. p. 566. Jacob was living when De Thou’s son, James Augustus, was in possession of his father’s library in its full equipment; and he describes it thus: ‘Cette bibliothèque possède plus de 8000 volumes des plus rares et curieux, qui ont esté recherchez dans l’Europe, avec une despence excessiue, lesquels sont TOUS RELIEZ EN MAROQUIN EL VEAU DOREZ, [the binding of his library cost De Thou, according to Bullialdus, vide infra, 20,000 crowns] qui est encore une autre grande sumptuosité de ce Parnasse des Muses. Quant aux Manuscrits, il y en peut auoir milles tous de grande considération, lesquels seruent iournellemēt aux impressions, comme il se void par les liures,’ p. 567. The whole of Jacob’s account is worth perusal.

The subsequent fate of the Library is told in a few words. Upon the death of his son James Augustus, in 1677, it was resolved to dispose of it by public auction; and Du Puy and Quesnel were employed to draw up a catalogue of the books—which appeared in the year 1679, in 2 8vo. volumes—with a preface containing a brief history of the collection by Bullialdus: ‘meorum esse partium duxi, (says the latter) memoriam saltem illius tam immense, tamque eximie librorum collectionis conservare, quam integram retineri non posse, omnes literati lugent.’ In this preface we are told that during the life time of Thuanus, ‘his library might be called the Asylum or Place of Refuge, of literary men—who



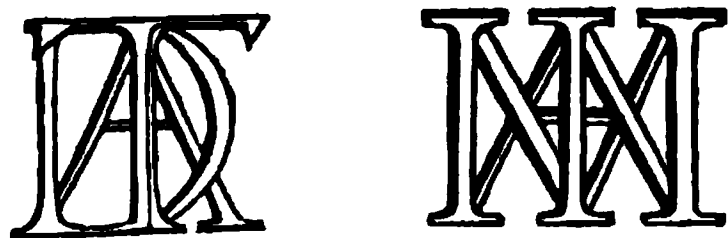
only; for, as you well observe, my brave Lorenzo, the longest summer's day would be inadequate to render complete justice to the celebrity of that extraordinary character. Briefly then, let me remark, that whatever may be our doubts respecting the prevalence of *morocco-binding* in the

seemed to flock together there as if impelled by one common bond of sympathy: here too, it was, that its noble proprietor used to enjoy his hours of leisure, free from domestic cares, and forensic business!' Baillet, in his *Jugemens des Savans*, vol. ii. pt. 1, p. 229, makes a great fuss about this catalogue; perhaps much more than it merits. Peter and James Puteanus, who were domesticated in De Thou's house, full 30 years, had the alphabetical 'dressing' of it. Lord Spencer has a copy upon large paper, with a title-page of the date of 1704; evidently manufactured for a folio book. The preface of the *Soubise Catalogue* gives us the further history of the Library in question.

The PRESIDENT DE MENARS purchased it *en masse* shortly after the publication of the catalogue just described; and Santeuil celebrated this purchase in some very affecting Latin verses, published on the occasion. It was afterwards bought of the heirs of the President de Menars by CARDINAL DE ROHAN—who incorporated his own library with it, and added greatly to its treasures. The author of the *Dissertation sur les Bibliothèques*, 1758, 8vo. p. 54, seems to have been well acquainted with it during the life time of the Cardinal, who died at the Hotel de Soubise, at Paris, in 1757, aged sixty. He says the library 'was numerous and choice, and esteemed for its beautiful bindings and excellent editions.' The Abbé Oliva, who was librarian, made a ms. catalogue of it in 25 folio volumes. The PRINCE SOUBISE became a lineal successor to the Rohan property; and on the inevitable dispersion of his library, after his death, by public auction, in 1788, the *De Thou's Copies* put on wings and took flight into all parts of the world. A plentiful flock of them reached our own shores; and Lord Spencer's bibliomaniacal nets luckily enclosed a good number of these precious book-birds—which may be seen both in London and at Althorp. I incline to think that the younger Robert Stephen and Patisson (the latter of whom married old Robert's widow) were frequently in the habit of gossiping with De Thou in his library, as well as of printing for, and procuring, him fine books. A 'pleasant conceited story' is told in the *Menagiana*, connected therewith: 'M. de Thou rendit sa charge dans l'intention d'être Chancelier, ou Premier Président, mais il ne put obtenir ni l'une, ni l'autre de ces dignitez. Dans ce temps-là Robert Etienne eut un procès contre une personne qu'il accusoit de lui avoir pris sa fête, et le perdit. Quelque tems après il alla voir M. de Thou, qui le railla sur son procès perdu, en lui disant: "*Hors de Cour et de Procès.*" Robert Etienne qui savoit que M. de Thou avoit été refusé dans les deux Charges qu'il avoit postulées, lui

time of Grolier, in the example of De Thou we have an unequivocal attestation of its *general use*: for, to the best of my recollection, your *De-Thous* (to borrow the technicality of Lorenzo) are almost always in morocco bindings! His favourite colour seems to have been *red*, while that of

repartit avec beaucoup d'esprit: "*Hors de Cour et de Palais*," vol. ii. p. 97. This at least shewed the intimacy between them; but Lisardo properly doubts whether the VELLUM COPY of this printer's edition of the Greek Test. in 1569, (from which the fac-simile of the binding pattern, at p. 485, is given, from the copy in Lord Spencer's collection) was printed purposely for De Thou. Perhaps it was only bound for him 'out of sheets.' The monograms upon his books are usually these:



Sometimes however they represent an A between two G's—as in the Cracherode copy of the Libanins of 1606, in the British Museum; which has on the sides the arms of De Thou, and those of some other person.

The arms, seen by the side of those of De Thou, in the *first* of the above fac-similes, at page 483, are, I conceive, those of the President de Menars. To conclude: we may notice, that, both in the bound volumes of Grolier and De Thou, the backs are generally tight, and the fly leaves are white paper, pasted unskilfully upon the boards. Coloured interiors began, I think, with Du Sueil or Padaloup. Let us conclude our *Thumana* with a fac-simile of the noble looking AUTOGRAPH of the GREAT MAN whose bibliomaniacal celebrity has given rise to them. It is taken from the fly-leaf of an uncut and even unbound copy of *Les Singuliers Et Nouveaux Portraits du Seigneur Frederic de Vinciolo Venitien*, &c. Paris, 1595, 4to. which was in the Macarthy collection.

Grolier was *olive* or *brown*. Yet we have some pretty *yellows*, and eye-soothing *olive tints*, in the De Thou coverings. Generally speaking, I think De Thou's books were not so large as those of Grolier. The art of book-binding in France was then beginning to be retrograde. Unmindful of the examples set them by the illustrious printers and book-binders of the earlier part of the Sixteenth Century,\* they had too frequent recourse to what our witty friend MERCUTIO designates as '*the shaving art*:' and ploughed and sliced away as if the sight of a *rough fore-edge*, or an uneven *bottom margin*, scared them out of their senses! However, it cannot be denied that very many of De Thou's larger volumes exhibit all the luxury of a prodigal margin.

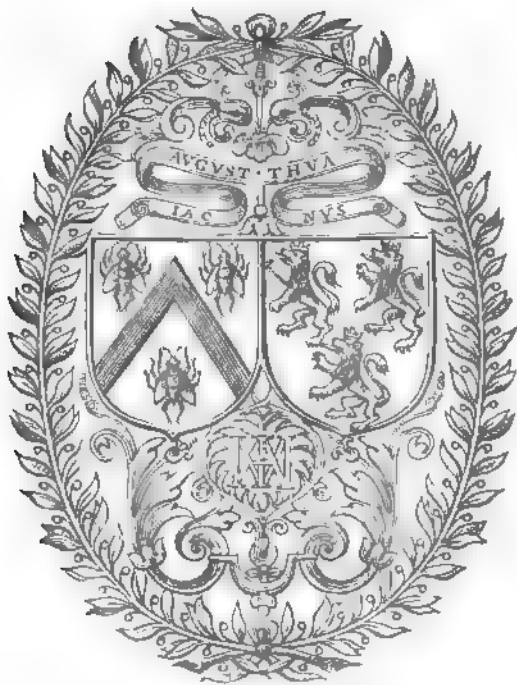
\* *illustrious printers and book-binders of the earlier part of the sixteenth century.*] I know not the most ancient of these 'illustrious' gentlemen who united in themselves the double calling of **PRINTER** and **BOOK-BINDER**; but the pages of Chevillier inform me that EUSTACE, EVE, and P. LE NOIR, each styled themselves '*Relieur*,' either '*de l' Université*,' or '*du Roi*.' *L'Orig. de l'Imprim. de Paris*; p. 322. JEAN CANIVET also styled himself, in the year 1566, **RELIGATOR UNIVERSITATIS**. And what, I demand, can be more delightful than fine copies of books, printed by these well-known artists, in their original and stamped-calf binding? They are the very *cream* of the bibliopegastic art. Yet that saucy scribbler, Cocke Lorell, 'the most notorious knave that ever lived,' chose to put, 'boke prynters' and 'BOKE BYNDERS,' into the same packet-boat with '*grote clyppers, katche pollys, mole sekens, ratte takers, canel rakers, and smoggy colyers*,' &c.

Of euery crafte some there was  
 Shorte or longe more or lasse  
 All these rehersed here before.  
 In Cockes bote eche man had an ore.

*Cocke Lorell's Bote, 4to. Sign. C. 1. by W. de Worde.*

Most lame, most impotent, and most impudent conclusion!

In general his *coat of arms* appears alone, in the centre of a side-cover : yet it is frequently seen in company with another coat-armour, as thus :



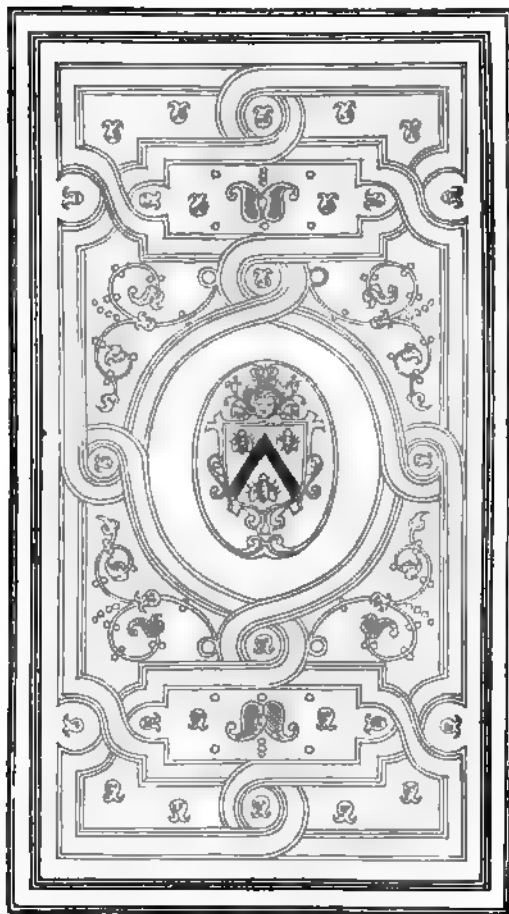
The bindings of De Thou are not usually covered by that species of arabesque ornaments which is the general characteristic of those of Grolier. Sometimes, however, when 'the worthy President' happened to patronise, or to take a particular fancy to, any work of splendour or merit, there was a sufficient display, and even prodigality, of ornament : and if I were asked, which, of all the books ever seen by human eyes, was the *most distinguished* for the species of binding here particularly alluded to, I should

reply—the copy of *Salvianus upon Fishes*—which graced the collection of the late Mr. Edwards.\* At this moment that gorgeous and resplendent tome is before my eyes; and well do I call to mind, that, when it was put up to auction, and as it passed to and fro among the contending bidders, it emitted rays of light like unto those which Homer describes as streaming from the shield of Achilles!

ALMANSA. Such a book, methinks, should not be in the library of a *weak-sighted* collector?

LISARDO. I can suffer no bantering upon De Thou's copy of *Salvianus upon Fishes*! I shall here however afford you a good opportunity of judging of the kind of taste exhibited either by De Thou, or his Binder, when he *did* betake himself to *arabesques*. It is from a copy of the younger *Robert Stephen's Greek Testament*, UPON VELLUM, in the library of Earl Spencer: which exhibits very choice vellum as to colour and condition, but of which the substance is too thick. I make no doubt of this precious copy being *unique*; but I conceive that De Thou's age was much too tender, at the time of its being printed, to suppose that it was executed expressly for him. Receive now this 'pretty bit' as no unfavourable specimen; and therewith take we leave of JAQUES AUGUSTE DE THOU.

\* *Salvianus upon Fishes*—in the collection of the late Mr. Edwards.] The article is thus described in the catalogue of the library here referred to: '757 Salviani Historia Piscium et Aquatilium Animalium, folio, plates: LARGE PAPER, ruled, a most beautiful copy, bound in morocco, in compartments, with the arms of Thuanus richly gilt.' It was purchased by Mr. Clarke the bookseller, for the Fonthill library, at 30*l.* 10*s.*! The *binding* was doubtless its great attraction; as the work, even upon large paper, is not scarce. The hands and eyes of all surrounding spectators and cognoscenti, including even those of my friend Mr. Douce, were lifted up in admiration as this matchless monument of the ART OF BINDING was exhibited to view. One may have seen a nearly equal, but a much superior specimen, is—'a faultless monster which the world ne'er saw.'



BELINDA. Thanks for your *Thuana*! But has our *own Sex* no claim to those honours which you have bestowed upon the Groliers, the Maiolis, and the De Thous of the day? Methinks . . .

LISARDO. You are indeed right. I anticipate what you are about to say; and almost reproach myself for a very-frightful omission. It is DIANA OF POITIERS\* to whom you

\* DIANA OF POITIERS . . . of whom I would wish to say a few words in com-

allude, and of whom I would wish to say a few words in commendation. She ought indeed to have preceded De Thou.

commendation.] The *Dictionnaire Universel*, &c. 1810, vol. xiv. p. 202-205, has made something like the 'amende honorable' for its meagre notice of GROLIER, in the comparatively copious article respecting the fair lady who is the theme of our present discourse and of our lasting bibliomaniacal admiration. I will endeavour to exhibit the 'multum in parvo,' in my detail of her book-passion; although a pretty little duodecimo, in the form of ANA, might be put forth respecting both DIANA and her love of virtù. My friend Mr. D'Israeli will, I trust, take this lady 'in hand;' as he is infinitely better calculated to render her justice than a grave and reverend bibliographer. DIANA, DUCHESS OF VALENTINOIS, was married, in her fourteenth year, to LOUIS DE BREZE, grand seneschal of Normandy: by whom she had two daughters. Brezé left her a widow in 1531; but it is not true, as impudently insinuated by Voltaire, that, during the life of Francis I. she obtained the remission of the capital punishment about to be inflicted upon her father, by the surrender of her own charms to the French monarch. Nor is there better foundation for a loose remark in the *Abregé de la Vie de Cl. Marot*, vol. i. p. 145, (prefixed to that poet's works) that in consequence of some sinister allusion to a character called *Luna*, by Marot, the poet was thrown into prison by the orders of Diana. So easy is it to heap scandal upon a character once tainted with impropriety of conduct! The Calvinists, who were generally 'good haters,' were the authors of the anecdote respecting Marot. Diana was forty when she was the professed mistress of HENRY II.—that monarch being at the time only eighteen years of age! She ruled him for twenty years with an entire ascendancy; but it has been urged that, although on the one hand Henry lost, in the society of his accomplished mistress, that violence and even brutality of disposition for which he was distinguished, yet on the other he contracted a love of expense, of shew, and extravagance, which deranged his finances, and shook the credit of his government. There is *one* piece of extravagance of which she was probably guilty, and from which the most virtuous bibliomaniac will readily grant her absolution. It is the suggestion (I verily believe it came from *her*) of having *one copy* of every book, to which the royal privilege was extended, PRINTED UPON VELLUM, and handsomely bound—to be deposited in the Royal Library. This edict was issued by Henry in 1556, but Diana was assuredly 'at the bottom of it!' The authors of the *Essai Historique sur la Bibliothèque du Roi*, p. 26, are both particular and commendatory thereupon.

In 1552 Henry employed Philibert de Lorme to build the famous *Chateau d'Anet*, for his mistress. There are several bird's eye views of this building in the '*Plus Excellens Bastimens de France*' of Androuet, 1576, folio; and Le Noir, in his *Monumens François*, has exhibited specimens of some of the furniture in the castle: to which said castle, on the death of Henry, in 1559, our DIANA OF

LYSANDER. Remember . . . .

LISARDO. I am not ignorant of her character. She was

BIBLIOMANIACS wholly retired till her death, in 1566. Let us here relate two interesting anecdotes (upon the authority of Brantome) respecting our Diana—not ‘of Ephesus’ but of ‘Poitiers.’ Just before the expiration of Henry, Catherine de Medici (who both hated and persecuted her pretty lustily) sent to her to surrender the crown jewels, &c. On the message being delivered—‘Is His Majesty dead?’ (said she) ‘No, Madam,’ replied the messenger, ‘but he cannot live out the day.’ ‘Very well,’ she rejoined: ‘I am as yet under the command of no other—and I wish my enemies to know that I shall fear them as little after the death, as I have during the life, of the monarch. If I have the misfortune of surviving him a long time, my heart will be too much occupied with the loss I have sustained, to make me sensible of their persecutions. I will not deliver up the jewels.’ Brantome saw her ‘about six months’ before her death—and even then she was so beautiful, that a heart of stone would have softened at the sight of her. She had at that time broken her leg, by a fall from her horse—upon which she was sitting with her wonted grace and dexterity, when it tripped and fell with her in the streets of Orleans. Such an accident, added to her other afflictions, seemed sufficient to alter her lovely countenance: but not at all—her beauty, her grace, and her fine figure were the same as ever. Pity it is that the earth should cover so beauteous a form. She was extremely *debonnair*, kind hearted, and charitable; and the French should pray to God that they may never have a ROYAL MISTRESS of a worse, and less beneficent, character than Diana.’ Thus narrates the gossiping Brantome. But the LIBRARY—the BOOKS—give us some account of these, exclaims the impatient bibliomaniac! Let us proceed then in the following order.

Diana was the contemporary, and perhaps the rival, of GROLIER. When the seeds of her book-ardour were first sown—whether in consequence of seeing a volume of Horæ, printed in the Spanish language by Hygman for Vostre, (expressly for ‘LA SENNORA YSABEL de Sancto Domingo’) or a devotional volume of the date of 1535, by Kerver’s widow, with the stamped arabesque ornaments and the name of MARIE GRYIOLAY upon the side covers,\* it is probably beyond our power to determine: but that the *garniture* of her volumes was both costly and curious, we have abundance of existing evidence to prove. The *bow*, the *quiver*, the *arrow*, and the *crescent*, would of necessity be the chief ornaments (in conformity with her name) that she would be pleased to adopt. These, with the initial D repeated, and incorporated into an H, (as the ACCOMPANYING EMBELLISHMENTS shew) are almost uniformly seen, not only upon the side-

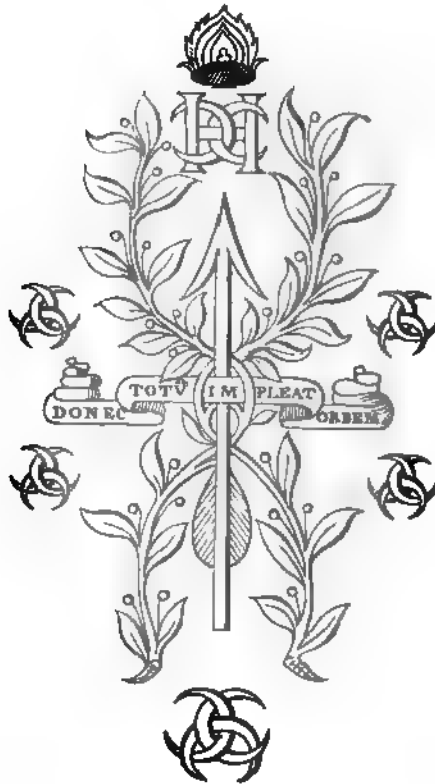
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\* The name of ‘Ysabel,’ with appropriate old gilt ornaments, appears on the covers of a volume, of the above description, in the collection of the author. Mr. Douce possesses the other volume here mentioned. Dame Gryiolay is more clumsy and simple in her tooling!



the mistress of Henry II.—but it was not *her* fault that she was not his *Queen*! She had many virtues to balance her

covers of her books, but upon every piece of furniture within the castle. These ornaments are given at page 491, upon a reduced scale, from a magnificent folio volume, entitled *La dissection des parties du Corps humain*, &c. printed by Colson (perhaps the chef-d'œuvre of that printer—if italic type and wood cuts be considered) in 1546. The ornaments were once silvered over, as I suspect; but they are now in a very deteriorated state. Mr. Heber is the fortunate owner of this 'Diana' relic. Mr. Douce possesses several specimens of her binding, and there are some in the library at Hafod. Among those in the library of Mr. Douce, are, one of velvet, with boldly projecting brass corners, and two of brown calf; the latter being the usual material of her binding. Of these two latter, one is a Missal printed by the Calderii in 1549, 4to. presenting rather an unusual and variously-coloured specimen of Diana's binding: from the central part of which the following fac-simile, on a reduced scale, is taken:



defects. If her influence over the monarch was unlimited, that influence was exercised in the encouragement of the

Mr. Douce also possesses a beautiful copy of '*The Prymer in Englyshe and in Latin sette out alonge : after the use of Sarum*,' printed by Florent Valentine, at Rouen, in 1556, 12mo. which was in the library of Henry and Diana; having the joint arms or insignia of these characters, without the initials, on the sides. (Did Diana pray in the English or Latin tongue?) A similar embellishment should seem to adorn a MS. of Oppian in the royal library of France, as described by Jansen, in a note, vol. ii. p. 95, of his *Essai sur la Gravure*. We will say a few words only about her MEDAL. The specimen placed by Lisardo before his auditory is from an engraving, by Freeman, from the original medal, upon copper, of the same dimensions, in the richly furnished cabinet of Mr. Douce.\* The condition of it is perfect. On the reverse is a small upright whole length figure of the goddess resting upon her bow, and placing her foot upon a prostrate Cupid. The surrounding and significant motto (upon which Vigueul-Marville is pleased to hold a pompous discourse in his *Mélanges de Littérature*, &c. vol. iii. p. 329, edit. 1725) is thus: OMNIVM VICTOREM . VICI . I will not presume to criticise that countenance (above faithfully given) which has received the warm eulogies of Brantome: but I have no doubt, from its individuality of appearance, that it exhibits a correct likeness. In the last place, as to the fate of Diana's Library. It appears (as pointed out to me by Mr. Douce) from a passage in the *Cat. de la Valliere*, vol. i. p. 31, that the library in question was sold by auction in 1724; and that a Mons. de Sardiére bought a MS. of '*Les liures hystorians de la Bible*,' which had been formerly in the collection of that 'tremendous bibliomaniac' (see vol. i. p. cxxxiv) the DUKK DE BERRY—towards the opening of the xvth century. In short, it had the Duke's autograph—'ce Prince se plaisoit à écrire sur les livres qu'il acquéroit son nom et ses titres : ' says Mons. Van Praet—in the page just referred to. This MS. was sold for 900 livres. Of the catalogue of Diana's books, and of the amount of the sale of the library, it is out of my power to say a word. Indeed it is high time to be silent.

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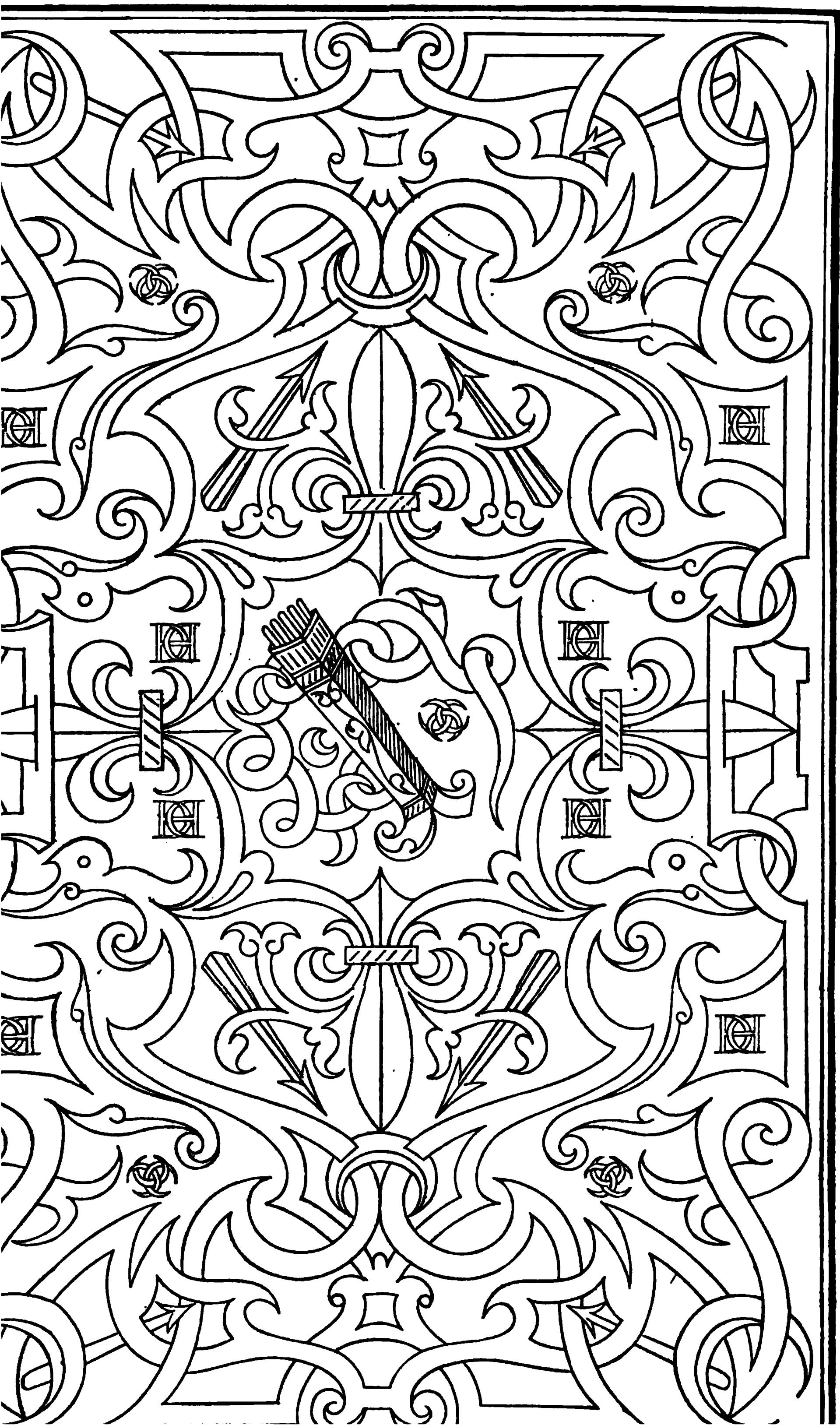
\* The readiness and kindness with which this Gentleman and well-versed Antiquary is pleased to lend his treasures (and who possesses greater of their kind?) for the accommodation of his friends, need not any distinct or formal eulogy on my part: but I may be allowed to disport myself in a passage of Naudé's '*Advis pour dresser une Bibliothèque*,' 1644, 8vo. p. 100, as not wholly inapplicable on the occasion—'à la vérité ie tiens pour maxime que toute personne courtoise et de bon naturel doit tousiours seconder les intentions louable de ses amis, pourueu qu'elles ne preindicient point aux siennes. De sorte que celuy qui a des liures, medailles, ou peintures . . . ne fera point de difficulté d'en accomoder celuy de ses amis qu'il cognoistra les desirer et en estre curieux.' The example of Mr. Douce is a better commentary upon this text than perhaps was the one in the eye of the author. And yet Mr. Douce rejoices to find himself in company with numerous other bibliomaniacs, of equal calibre and equal 'good nature,' upon the subject of which we are discoursing!

fine arts, and in softening the ferocious temper of her Royal Paramour. Her love of books and of pictures was unbounded ; and in her favorite retreat at *Anet* she erected a Library, of which the specimens that remain—and more particularly those of her BINDINGS—give us a tolerably correct notion of what must have been its pristine splendour. Her popularity was extreme ; and the French acknowledge her as the first Royal Mistress in honour of whom a *medal* was struck. You have here a copy of that medal ; which, although the countenance may not be considered perfectly *celestial*, you must nevertheless, as graphic Virtuosi, receive with thankfulness ; for its rarity is extreme.



See here !—as an agreeable accompaniment I have procured a fine specimen of one of the varieties of Diana's *Binding-Patterns* ;\* in which you will not fail to observe how dexterously she has contrived to interweave her initials with those of her royal lover, as well as to introduce the *insignia*

\* See the OPPOSITE CUT.



of the heathen goddess whose name she bore. It were a fruitless effort, I fear, to set about collecting even a *score* of the volumes which were once in the *Chateau d'Anet*. Our friend MERCURIO once indulged the fallacious hope of obtaining a nearly complete *Diana Library*; but he gave up *the chase* ere he had well set out!

I must now conclude these Anecdotes (if we may so call them) of Continental Collectors—whose books were distinguished for curious or beautiful bindings—by a merely brief and rapid mention of the names of Colbert and Hoym, of Gaignat, La Valliere, and Lamoignon: premising that, long before the appearance of even the first of these great bibliomaniacal characters, the libraries of Italy, France, and Germany abounded with magnificent and exquisite specimens of the bibliopegistic art.\* Yet France, during the *Seventeenth Century*, seemed to be especially noticed for the skill of its Bookbinders, who were sent to most parts of Europe; and who are yet rather familiar to us in the names of PADALOUF,

\* *the Libraries of Italy, &c. abounded with magnificent specimens of the bibliopegistic art.*] Read the very animated accounts of the public and private libraries at Rome, towards the end of the sixteenth century, by Angelus Roccha, in his Appendix to the *Bibl. Apostolica Vaticana*, 1599, 4to. from p. 383 to 404: and note, in particular, how fine a figure the library of Cardinal Lancelotti makes: 'celebris tum ob librorum copiam (sunt enim ad septem millia volumina) tum etiam ob PERPULCHRAM CODICUM COMPAGINEM, ordinem mirificum, et magnificentum ornatum: quibus rebus nobilissima iudicatur.' Nor was Cardinal Bonelli's library in less gaiety of attire: 'DITISSIMIS LIBRORUM COMPAGIBUS insignis.' But what was the condition of these books compared with those of their Roman predecessors—about the time of the Christian era? Read Schwarz (*Disp. III. De Ornamentis Libror. Vet.* p. 166-7) who absolutely overflows with a luxuriancy of description thereupon—'codices conspici—modo corio rubro et luteo, modo corio viridi, modo purpura, modo argento, modo auro, tectos.' Will the workshops of Messrs. Hering and Lewis match these bibliopegistic gems? Look also into Lackman's *Annal. Typog. Select. Quæd. Cap.* 1740, 4to. p. 5—and anticipate a very pleasing paragraph or two under the following title: 'Vnde ornamenta librorum post inuentam artem Typographicam?'

and DU SUEIL and DE ROME. Far be it from me to depreciate the reputation so long maintained, and so boldly avowed, by our Gallic neighbours;\* while the annals of

\* *the reputation so long maintained, and so boldly avowed, by our Gallic neighbours.*] As a sort of natural adjunct to the preceding note—and before we discourse of the FRENCH BINDERS in the seventeenth century—let us say a word or two about the more celebrated LIBRARIES IN FRANCE during the same period. The theme is equally pleasing and fruitful; yet why are we compelled to have recourse to the scanty notices only of Naudé, Jacob, and Gallois, &c. However, scanty as these are, they are yet interesting—and let us be thankful for what has reached us. The two great bibliographers of the age of which we are discoursing, were JEROME BIGNON\* and GABRIEL NAUDÉ: the former librarian to the King, the latter to Cardinal Mazarin. The Cardinal's library was next to the Royal Collection in extent and magnificence. Jacob says it was open every Thursday, 'from morn till night, for the accommodation of the public, and to the satisfaction of the learned in particular.' In his time 'there were about 400 MSS. in folio, bound in virgin morocco ['moroquin incarnat'] and covered with borders of gold,' p. 487, &c. There's for you, bibliopegistic enthusiast! This noble collection was much dissipated during the civil wars. The King's library got possession of many volumes, and the rest were deposited in the 'College des quatre Nations.' Gallois says, in his time 'there were more than 6000 volumes of Protestant authors,' p. 150. He computes the original number of the entire collection at more than 50,000 volumes; of which the fine collection of Descordes formed the basis. The author of the '*Dissertation sur les Bibliothèques*, 1758, p. 45, computes the original number at 40,000—and says, 'at that time it contained 37,000—without MSS. which were lodged in the royal collection.' It was then open on Mondays and Thursdays. But the Cardinal had also a magnificent library at Rome. He was indeed a very CORVINUS in his way.

May I here be permitted to ask who was that mysterious and book-prying old gentleman (something like our H. Dyson, in the *Bibliomonia*, p. 398) designated by Naudé, under the name of 'Monsieur le F.' The passage is worth extracting: 'en effect ie puis dire avec verité, que pendant l'espace de deux ou trois ans

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\* There is an interesting account of BIGNON (who I conceive was a much cleverer man than Naudé) in the *Dissertation sur les Bibliothèques*, p. 26, &c. Richelieu, who hated him heartily, could not help making him Royal Librarian. The voice of the public irresistibly guided the determination of the minister. Bignon was as thoroughly disinterested as he was philological and bibliographical. He refused to be Superintendant of the Finances, and had a terrible aversion to having his portrait taken. Lochon however made a sly drawing of him, while he was haranguing in the great Chamber, and wrote beneath it—'*R. Lochon, ad vivum furtim delineavit.*' Pardonable rogue—and guilty only of petty larceny!

our own country exhibit scarcely anything which may be put in competition with the 'handy works' of the fore-mentioned artists. But while I am free to confess my

que j'ay eu l'honneur de me rencontrer avec Monsieur de F. chez les Libraires, ie luy ay veu souuent acheter de si vieux liures et si mal couverts et imprimez, qu'ils me faisoient sousrire et esmerveiller tout ensemble, insques à ce que prenant la peine de me dire le sujet et les circonstances pour lesquelles il les achetoit, ses causes et raisons me sembloient si pertinentes, que ie ne seray iamais diuerti de croire qu'il est plus versé en la coignoissance des liures, et qu'il en parle avec plus d'experience et de iugement qu'homme qui soit non seulement en France, mais en tout le reste du monde.' *Advis*, &c. p. 25. (I presume the same passage to be in the previous edition of 1637.) This could not have been M. Claude Fauchet, President de la Cour des Monnoyes? See Jacob, p. 552. Whoever he was, Naudé, I dare think, contrived to get 'as much out of him' as it was possible for him to do. But have we not at present existing, between Whitechapel and Hyde Park Corner, at least three of such boke-loving Messieurs? I trow so.

The name of HARLAY was doomed to adorn the annals of Bibliomania in France as well as in England. From the time of Jacob (p. 514) to that of the author of the *Dissertation*, &c. (p. 51) it shone sufficiently conspicuous; till in 1716 the Harlaian Collection became merged in that of one of the Colleges of Jesuits—swelling it to the number of 50,000 volumes. J. BAPTISTE HAUTIN, who died in 1640, left a library behind him of 10,000 volumes: afterwards divided into three collections. The name of LONGUEIL does immortal honour to the cause of Bibliomania in France. The President Longueil, in Jacob's time, could not only boast of noble blood, but of an admirable collection of books, which he was increasing every day, and the library of Nicolas Chevalier formed the basement and first stories—'cette Bibliothèque (says Jacob, p. 529) est l'une des plus excellentes de Paris pour la RELIURE, qui est toute en veau parsemée de fleurs de Lys, et dorée sur la tranche!' (These are the genuine 'ardentia verba' of a 'true son' of bibliography—but hear further) 'Il y a aussi quelques manuscrits bien rares, COUVERTS DE VELOURS, et qui seroient bien utiles pour le public, et particulièrement pour les anciennes familles de noblesse.' I have seen some half score specimens of this 'fleurs de lis' sprinkled calf binding of the Longueils. MARESCOT, a privy counsellor in 1640, had 'a rich and fine library of more than 6000 volumes appertaining chiefly to French and European history.' Marescot, in his youth, had extended his knowledge and improved his taste by travelling into Spain, Italy, and Germany, where he discovered an insatiable appetite for books; and where, in his riper years, he continued to gratify the same appetite by a vastly enlarged bibliomaniacal knowledge—which said appetite, when he died, in his 80th year, was by no means SATIATED! What a *helluo librorum*, therefore, was Guillaume Marescot, Conseiller du Roy en ses Conseils et Maitre des Requestes!!!

admiration of *French gilding*, whether displayed in the fore-edges or the sides; while I am equally disposed to admit the strength and neatness of the generality of the

But could Jacob omit *CLAUDE D'URFÉ*? By no means: for, at page 671, he tells us how 'the Castle of Abbatic was situated in a forest belonging to the illustrious family of Vrfé,' from which our Claude came—who was tutor to Henry II's children; and whose chateau might have vied with that of *DIANA OF POICTIERS* for bibliomaniacal splendour; 'for he fitted up a rich and splendid library in that castle, where were more than 4600 volumes; and among which were 200 MSS. upon vellum, COVERED WITH GREEN VELVET!' The Marquis d'Urfé was living in the said castle when Jacob wrote his book.

*GUY PATIN* had about 6000 volumes in Jacob's time. Concerning this famous character, read Vigneul-Marville's *Mélanges d'Histoire et de la Littérature*, vol. ii. p. 25, ed. 1700. The Du Puys were extremely distinguished for their fine collection (including many old MSS.) of about 8000 volumes: see Jacob, p. 558; Gallois, p. 155. Yet *JACQUES RIBIER* seems to have beaten the Du Puys. He had nearly 10,000 volumes; and many of them exquisitely rare and precious. *CARDINAL SEVE* had his 6000 sprucely garnished tomes; while the libraries of *HUET*, *COLBERT*, *TELLIER*, and *SEGUIER*, shed such a lustre upon the close of the seventeenth, and the opening of the eighteenth, century as to leave scarcely any thing further to be described. The *DUKE DE LA VALLIERE*, a little beyond the middle of the latter century, had already 20,000 volumes; and Paris, at that period, might be justly called, in the language of the author of the *Dissertation, &c.* (1758, p. 55) 'UNE AUTRE ATHENES. So much (little enough, perhaps, 'in all conscience!') for a sketch of a few of the more ancient principal Libraries in France—of which it is just possible that the reader may not have had any distinct previous information. From the reputation of the French Book-COLLECTOR, we proceed to that of the French BOOKBINDER.

It has been observed that Cardinal Mazarin had also a Library in his palace upon the Quirinal hill at Rome. That library was composed of 5000 volumes 'well selected, and bound by artists who came EXPRESS FROM PARIS.' Yet further: these books were 'conservez dans des armoires tréllissez de fil doré, cizelées et dorées à surface, avec des vases, bustes et autres antiques sur le haut d'icelle!' Jacob, p. 95. I know not how Naudé could vent his spleen (*Advis, &c.* p. 103) against FINE BINDING, when his master, the Cardinal, possessed such prodigal specimens of its voluptuousness. Naudé has even the fool-hardiness to avow that 'il est bien plus vtile et necessaire d'auoir, par exemple, grâde quantité de liures fort bien reliez à l'ordinaire, que d'en auoir seulement plein quelque petite chambre ou cabinet de lauer, dorez, reglez, [the old favourite system with Messieurs Les François!] et enrichis avec toute sorte de mignardise, de luxe et de superfluité.' If he had been THE CARDINAL, he would not have uttered this heresy. But what says Michel de Marolles upon the subject of old French binding? Let us hear with what complacency he dwells upon his



Parisian workmanship—I must be allowed to enter my protest against the prevailing *Taste* of Messieurs Les Relieurs Parisiens . . .

LORENZO. Wherefore? 'This strikes me as a little heretical.

meritorious countrymen. 'Les relieures de nos livres sont estimées par dessus toutes les autres : et nous en avons qui à peu de frais, font ressembler le parchemin à de veau, y mêlant des filets d'or sur le dos, qui est une invention que l'on doit à un Relieur de Paris, appelé PIERRE GALLIARD, comme celle de parchemin vert naissant est venu de PIERRE PORTIER, qui de son temps a esté un autre excellent Relieur.' *Mémoires de Michel de Marolles, Abbé de Villeloin. Contenant ce qu'il a vu de plus remarquable en sa vie, depuis l'année 1600. Paris, 1656, folio.*

Lisardo has expressly mentioned by name the well known bibliopegistic artists, hight PADALOUF, DU SUEIL, and DE ROME. I cannot pretend to identify the first two of them ; but Padaloup was fond of red morocco outsides and insides, with a fillet or border of gold upon each. His fly leaf was frequently of gold. The Abbé DU SUEIL (to whose popularity Pope has contributed by a slight mention of him in his *Moral Essays*, ep. iv.) was fond of a variety of colours upon his morocco outsides ; and my friend Mr. Utterson possesses a pleasing specimen of this interlaced morocco livery, in a copy of the Regent's Edition of *Daphnis et Chloe*, 1718, 12mo. But perhaps the finest, as well as the most numerous specimens of Du Sueil's binding, were contained in the collection of Louis Henry Lomenie, Count of Brienne—which was 'to be sold very cheap (the price marked in each book) at James Woodman's and David Lyon's shop in Russell-Street, Covent-Garden, on Tuesday the 28th day of April, 1724.' This library was as select (it had been 'chiefly collected by the famous Father Simon, the best critic in books in his time') as it was magnificent : the advertisement telling us that 'several hundreds of the books had been new covered in morocco by Monsieur L'Abbé Du Sueil.' Accordingly, we read perpetually '*corio turcico compactum per Abbatem de Sueil* ;' or '*relié en maroquin par l'Abbé du Sueil* ;' or '*bound by the Abbé du Sueil, gilt, and marbled on the leaves* ;' or '*nicely covered in morocco by the Abbé du Sueil*,' (no. 224.) This was a very favourite catalogue with the late Bishop of Ely. The library was indeed worthy of the family by whom it had been collected. 'Inter alia,' read as follows, lover of Ashmole and of Hollar :—it is upon a copy of *Ashmole's Order of the Garter* (no. 107) that Messrs. Woodman and Lyon thus expatiate : '*great paper, with all the figures, arms, and habits finely illuminated in their proper colours, very necessary for the intelligence of the history. This copy was a present from the Author to a Nobleman, and is, we believe, the only one that ever was illuminated !!!*' I wish it were now the property of a nobleman—and that it were 'elbowing,' but not rudely or ungraciously, the illuminated copy of *Hasted's Kent*, within seven miles of the town of Northampton !

We come now to the mention of that bibliopegistic wight, ycleped DE ROME ;

LISARDO. By no means. But I should rather have added, of the *modern* prevailing taste—though, in too many instances my ‘bile has been moved’ by those perpetually occurring adjuncts of *lavé et réglé* of the Messieurs now

for whom I frankly confess that a ‘rod has been preserved in pickle,’ within three feet of my writing desk, for the last three years. In the FIRST DAY of this Decameron (see pages clxxviii, ccxiv,) the reader has been somewhat prepared for this ‘flogging.’ De Rome was, like all his predecessors of the eighteenth century, a GREAT CROPPER; for cropping was ‘the watchword and reply’ of the French school of binding, including all the illustrious artists just mentioned. A considerable number of De Rome’s performances appear in the Macarthy collection: a melancholy specimen of it graced (or rather disgraced) the *Soubise* Library—for know, tasteful reader, that De Thou’s own copy of *Froissard*, UPON VELLUM, printed by Eustace in 1514, had been stript of its ancient covering, and put into a red morocco suit—of which De Rome was the clumsy tailor! This very copy I sighed over, ‘ex imo corde,’ in the library of the late Mr. Johnes at Hafod. After the first sin of *cropping*, was the second of *choaking*—exhibited by the elder brethren of the art of book-binding at Paris! . . . and what additional torture, I demand, could be inflicted upon a suffering volume? I know not who was the usual binder of Count HOYM’s books—but I suspect either that the Count, or his binder, was fond of a *smooth fore-edge*! Greater heresy can scarcely be conceived. Mr. Douce possesses the most beautiful specimen of binding, from Count Hoym’s collection, which I remember to have seen. It is a copy of the French Bible of 1621, 3 vol. folio, which had been formerly in the Colbert collection, and which was ‘newly covered’ (I borrow the select phraseology of Messrs. Woodman and Lyon) by the Count: ‘*exemplar elegantissimè exterius deauratum*,’ is the adjunct in the *Bibl. Hoym.* no. 136. I admit the delicacy, truth, and brilliancy of its multitudinous circular ornaments, (like lace-work, manufactured by fairies, when the chaste orb of night is ‘riding near her highest noon’) yet . . . ‘why so captions, gentle Master Rosicrusius?’ exclaims the generous hearted reader! I reply, but ‘quære the *ampler* dimensions of the copy, ‘tempore Colberti?’ There is so much of the ‘smoothly shaven green’ about it, that I own I am a little sceptical thereupon. Yet most heartily do I congratulate its present friendly possessor; upon finding, when it had afterwards gone into the LAMOIGNON Collection, that this very beautiful tooling has not, in turn, been disposed of—for a substitute at once hideous and tasteless! For surely, surely, of all tasteless and terrific styles of binding, what equalleth the *reliure à la Lamoignon*? Mr. Payne, I know full well, will scold prodigiously about this saucy attack upon the bibliopegistic reputation of his beloved Lamoignon—for he bought the collection, so called, ‘en masse,’ and did *not* keep his carriage in consequence! Yet he will find the father-in-law of Lamoignon, Mons. le Berryer, treated in a sufficiently civil manner in the *Bibliomania*, p. 687-8.

alluded to. Their linings and interior decorations generally were, and yet are, gaudy in the extreme. The taste of Grolier, of Maioli, and De Thou, has not been revived in France during the last century; and BOZERAIN-JEUNE in vain struggles to snatch the bibliopegistic wreath from the brows of LEWIS.\* Yet I hate comparisons—especially of living persons: for it is like treading upon concealed gunpowder. Upon the whole, the share which France has had in the perfection and promotion of the ART OF BOOK BINDING is extremely creditable to her reputation: while, till within the last century, it must be allowed that we exhibited scarcely anything worthy of calling our own. Yet we have in some measure atoned for our former barbarity by

\* BOZERAIN-JEUNE—to snatch the bibliopegistic wreath from the brows of LEWIS.] ‘BOZERAIN-JEUNE’ is the present fashionable book-binder at Paris; and the bibliomaniacal Parisians ‘font grand cas,’ or ‘make a great crack,’ about his productions. These productions are also well known in a certain city cycled London. They are full of faults; but let Mons. Bozerain-Jeune take courage, as he has great ‘capabilities’ of improvement. His books are forwarded too expeditiously and too unmercifully. He beats them to death. But my great quarrel with him is, his too vehement love of *finery*, of *satinsing*, of *red-ruling*, and of gorgeous and flaunting ornaments. Lord Spencer possesses two of his bibliopegistic chef-d’œuvres; which are the Sweynheym and Pannartz *Polybius* of 1473, folio, and Mr. Renouard’s *Proverbs of Cornazano*, 8vo. (see *Bibl. Spencer*. vol. ii. p. 282, and p. 350, ante): but by the side of similar volumes, from the tools of Roger Payne, or Charles Lewis, they ‘droop their withered heads.’ Mons. Bozerain Jeune is also unfortunate in his choice of *morecco*, which is almost uniformly of a smooth and feeble surface: whereas it ought to be rough, vigorous, and substantial. Above all things let not the example of Monsieur Berryer, the father-in-law of Lamoignon, harden him into an inflexible attachment towards *satin linings*. They are gaudy and garish: but *silk water-tabby* may be sometimes exquisitely managed—especially in minor volumes. The red-ruling of this popular Parisian binder—in a colour more especially which melts into *purple*—is a sad and vicious ornament; as was seen in the beautiful *Jenson’s Caesar* of 1471, and *Aldine Pausanias* of 1516, from the Macarthy collection: two books, which, otherwise, ‘left nothing to be desired.’ However, if Monsieur BOZERAIN-JEUNE hath yet much to learn, he has the *ability* of becoming a very accomplished scholar in the school of PHILLATIUS.

the present unrivalled efforts of our workmen in the same art.

LYSANDER. You are coming, I trust, to the notice of the *moderns*. But have you nothing connected with the antiquity of binding in this country, during the sixteenth century, when the great French collectors cut such conspicuous figures? . . .

LISARDO. Nothing deserving of particular notice. What sort of binding *Lady Jane Grey* or *Mary Queen of Scots*\*

\* LADY JANE GREY or MARY QUEEN OF SCOTS.] These amiable and illustrious characters seem to be rather 'lugged in neck and shoulders' (a rude manner, by the bye, of treating ladies of distinction) by the enthusiastic Lisardo. Of the style of the binding of their books, it is out of my power to say any-thing: whether it were English worsted or tambour work—(see an account of the volume of Horæ in our Queen Mary's library, in vol. i. p. xcix, bound in the latter attire) or vellum, velvet, brocade, or fish-skin. But the researches of an excellent antiquary and lover of bibliography, Mr. Thomson, of the Record-office of Edinburgh, have supplied me with a piece of bibliopegistic information, respecting the charges of a *Scotch Book Binder*, of the date of 1580, which may probably be considered rather an interesting morceau of its kind. The whole is too long for admission here; but a part is well deserving of challenging the attention of the curious. Note: the charges are made in *Scotish Money*.

JOHNE GIBSONIS *buikbinders precept*, 17l. 4s. 4d. October 1580.

Dictionariū ī latino graeco et gallico sermone, 4to. <i>gylt pryce</i>	.	.	.	.	xxs.
Harmonia Stanhursti fo. ī <i>velene pryce</i>	.	.	.	.	xs.
Loci cōmunes manlij, 8vo. <i>gylt pryce</i>	.	.	.	.	xs.
Opera Clementis Alexandrinj, 8vo. <i>gylt pryce</i>	.	.	.	.	xs.
Aulicus Castellionis, 8vo. <i>gylt pryce</i>	.	.	.	.	xs.
Fides Jesu et Jesuitarū, 8vo. <i>In velene pryce</i>	.	.	.	.	vs.
Confessio valdāsiū, 8vo. <i>gylt pryce</i>	.	.	.	.	xs.
Cōciones nuptiales, 8vo. <i>gylt pryce</i>	.	.	.	.	xs.
Lapis metaphysicus, 8vo. <i>In parchement</i>	.	.	.	.	iijs.
Memorabilia Mizaldi, 8vo. <i>In velene</i>	.	.	.	.	vs.
Philosophicæ cōsolationes, 8vo. <i>In parchemēt pryce</i>	.	.	.	.	iijs.
Cardanius de genitura, 8vo. <i>In velene</i>	.	.	.	.	vs.
Thesaurus pauperū, 8vo. <i>In velene</i>	.	.	.	.	vs.
Arātius de fetu humano, 8vo. <i>In parchemēt</i>	.	.	.	.	iijs.
Apologia pro germanicis ecclesiis, 8vo. <i>In parchemēt</i>	.	.	.	.	iijs.
Pulicis encomiū, 8vo. <i>in parchemēt</i>	.	.	.	.	iijs.

used (for these ladies were eminently distinguished for their book-collecting passion). . . .

ALMANSA. I rejoice to hear this: and do pray indulge me, great Monarch of the day, with a sight of one of their authenticated book-covers. A scrap—a relic! . . .

LISARDO. I have absolutely nothing of the kind. Let fancy therefore supply the place of reality: and let us rush at once upon a brief history of the Art of Book Binding in England during the *Eighteenth* Century; for during the *Seventeenth*, I can only observe that a sort of dark calf, with

Orationes clarorū virorū, 16mo. <i>gylt pryce</i>	. . . .	xs.
Liuius de vita petri et pauli, 8vo. <i>In parchemēt</i>	. . . .	iijs.
Bezæ de notis ecclesiæ, 8vo. <i>In parchement</i>	. . . .	iijs.
Predictiones memorabiles, 8vo. <i>In parchemēt</i>	. . . .	iijs.
Isagoge palladij, 8vo. <i>In parchement</i>	. . . .	iijs.
Cotēplationes Idiotæ, 16mo.	. . . .	iijs.
Gildæ epistola, 8vo. <i>In parchement</i>	. . . .	iijs.
Aneuch is ane feist, 4to.	. . . .	xijd.
Lustie Juvētus [Qu: what edition of this rare dramatic gem?]	. . . .	xijd.

The signature of J. Browe is subjoined.

Sma of yis compt is  
xviijl iiijjs. iiijd.

REX. *Thesaurare we greit zow weill. It is our will and we charge zow that ze Incontinent after the syt heirof ansr or louit Johanne gipsoun buikbindar of the sowme of sevintene punde iiijjs. iiijd. within mētionat Tobe thankefullie allowit to zow in zor comptis keping this o' precept together wt the said Johanne his acquittāce yropoun for zor warrād Subscryuit wt o' hand At Haltryuidhous the first day of october 1580.*

JAMES R.

*R. Dunfermling A Cambuskenneth.*

I Johnne Gibsoun be the tennor heirof grant me to haue ressanit fra Robert coluill of cleishe in name of my lord thesaurar the sowme of sevintene punde iiijjs. iiijd. conforme to yis compt and precept within writtin off ye qlk sowme I hald me weill qtent & payit and discharge him hereof for cuir Be thir pūte subscryuit with my hand At Edr the xv day of nouember 1580

Johnegybsone wt my hand

thickly studded gilt ornaments on the back, seemed almost uniformly to prevail. I well know that they were fond of *beating* their books, *à la mode françoise*, throughout the whole of the same century; for to the best of my recollection, one of their popular poets hath invoked his muse upon this express subject.\* But it is from the letters of

\* *invoked his muse upon this express subject.*] 'Tis the COTSWOLD MUSE to which Lisardo makes allusion: for thus warbleth that Dame in a certain duodecimo volume, entitled '*Nympha Libethris: or the Cotswold Muse, Presenting some extempore verses to the Imitation of yong Scholars. In four Parts. London, Printed for F. A. at Worcester. 1651, 12mo.*

## LVI. TO THE BOOK-BINDER.

Has my Muse made a fault? Friend, I entreat,  
Before you *bind* her up, you wou'd her *beat*.  
Though She 's not loose and wanton, I can tell,  
Unlesse you *beat* her, you'l ne'r *bind* her well. p. 95.

The author of this precious quatrain was Clement Barksdale: who, by the bye, I suspect of having had rather a *dash* of the book-mania about him; for he thus addresseth a certain 'D. Charlton:'

To my Brother D. Charlton.

T'other hard work have *Elsivirs* the Lei  
Den printers finisht, De Lithiasi  
Or have they fail'd? Then let the BOOK'S DISEASE  
Frequent with writers, on the printers cease.  
What to the pious father death did give,  
Will make the son, amongst best authors, live. p. 95.

A little before his address to the BOOKBINDER, he is pleased to disport himself in the following manner with his PRINTER.

## LV. TO THE PRINTER.

Did I effuse a little more of brine  
On m' *Epigrams*, in such and such a line;  
Or could I *write*, as well as you can *Print*,\*  
Unless there be a fatal disaster in't,  
(Although my *Thuan*† were not of quick sale)  
The Muse will roundly off like *Cotswald*‡ *Ale*.

\* Which is badly and incorrectly enough: especially the Latin.

† Qu. An edition of *Thuanus*?

‡ For *Cotswold Ale*.

that fine old episcopal bibliomaniac, BISHOP COSIN, (of whom I hope to hear something from Lysander in our TENTH DAY) that we gather perhaps the best account of the style of binding which generally prevailed before the reign of 'good Queen Anne.'\*

Pray, tell the *Bookseller*, if he will see 't,  
Th' Epigram, though not very salt, is sweet.  
No obscene Iests, no jeeres fall from my Pen :  
But it delights in praise of *Books and Men*.

Barksdale's *Musa Libethris* is a volume of considerable rarity and not inconsiderable dulness; and it brings to my recollection a 'merrie conceited iest' appertaining thereto—worthy perhaps of occupying about thirteen seconds only of the reader's attention. It was in the midst of a storm of thunder and lightning, on a Saturday evening at Cheltenham, (at Mr. Henley's) within about half an hour of my arrival there, that (a poet would say 'guided by the flash') I picked up a copy of the *Cotswold Muse*, marked at 12s.: which, after an attentive perusal, and making certain extracts therefrom, was disposed of, amongst other books, by public auction at Mr. Evans's, for the sum of—('Gently touch the warbling lyre') *Four Pounds, sixteen Shillings!!*\* I will not name the purchaser; since no man has it in his power of giving greater publicity to his own name, and valorous bibliomaniacal exploits. But what a far more 'merrie conceited iest' might be told respecting the disposal (at the same time, and by the same book-auctioneer) of the FIRST EDITION of DRUNKEN BARNABY?—which, rather to the northward, (northward for 'Nasegays,' but 'Westward for Smelts!') says that colossal bibliomaniac, Atticus) was picked up by me 'in Feurier 'the colde Seson'—in the year of our Lord 1815?! 'Hear it not, *Burnham*, 'tis a knell!'. . . A truce to enigma and mystery: and let the curious reader be informed that my friend Sir Egerton Brydges put forth, in the most elegant manner possible, from his *Lea Priory Press*, a reprint of the *Cotswold Muse*, in 1816, in a duodecimo form, of which only 60 copies were printed. This is, to borrow the learned language of the Herald's college, 'all propper.'

\* *style of binding before the reign of 'good Queen Anne.*] Lisardo is perfectly correct in his designation of BISHOP COSIN—who was, in truth, the very giant of episcopal bibliomaniacism: and to whom the reader shall not fail to be introduced by Lysander (as above intimated) in the TENTH DAY of this Decameron. Mr. Surtees, in his princely folio tome entitled the *History and Antiquities of the County Palatine of Durham*, 1816, pt. i. p. cix, cx, informs us how this said

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\* A copy of the same edition is marked in the *Anglo-Poetica* of Messrs. Longman and Co. 1815, 8vo. no. 83, at 20*l*.! This is the 'vires acquirit eundo' with a vengeance!

The commencement of the Eighteenth Century saw the rise and progress of the rival libraries of HARLEY and SUNDERLAND. What a field therefore was here for the

bibliomaniacal Bishop 'frequently enters, con amore, into all the minutiae of binding, lettering, and the disposition of the shelves and presses.' Moreover, continues Mr. Surtees, 'there is scarcely a letter of the Bishop's in which he does not urge the purchasing of books,' &c. But our present business is the COSINIAN style of Binding. Here follow, gentle reader, a few extracts from the original letters (furnished me by the county historian aforesaid) not wholly divested of interest respecting the momentous subject of this the EIGHTH DAY of our Decameron. From a collection, of which the owner expressly and repeatedly enjoins that 'the bookes should be all rubbed once a fortnight before the fire to prevent moulding,' (Oct. 18, 1670) what might not be expected as to condition! For ornament, or pattern, read thus:

To the right Revd. Ffather in God Iohn Ld. Bp. of Durham.

For one booke of Acts bd. in white lether . . . 0 2 6

For binding the Bible & Comon Prayer, and } 3 0 0  
double gilding and other trouble in fitting them }

Pd. for ruleing the Comon Prayer . . . 0 8 0

The totall 3 10 6

However extravagant the reader may conceive the charge of 3*l.* to have been, a century and a half ago, for the binding of a Bible and Common Prayer, he will be yet more startled from the following specimen of the Bishop's voluptuous taste in the bibliopegistic art, which occurs in an inventory 'of books, plate, and ornaments for the service of the altar:' see Surtees, p. cix. '*Received the 31 January, 1662, of the Right Reverend Father in God, John, Lord Bishop of Durham, by the hands of Myles Stapylton, the summe of one hundred pounds, being IN PART of payment for the plate and workmanship of the covers of a Bible and Common Praier booke. I say received by me MS. Houser, Goldsmith, 100*l.**' Again: in a letter from Mr. Arden to Myles Stapylton, the Bishop's secretary, of the date of Dec. 8, 1662, the former observes: 'My Lord desires you to bespeake *black leather cases* lined with *green* for the silver and gilt bookes for the Countess of Clarendon, to carrie and keepe them in; an ordinary box or any other way will serve to carrie those to my Lord Chancellor.' Thus our Bishop was more courteous to my Lady than my Lord! Once more: and admirably characteristic of its noble, amiable, and yet somewhat fidgetty author. It is from a letter of the Bishop's, of the date of 1671, to his secretary Stapylton. 'You spend a greate deale of time and many letters about *Hugh Hutchinson*, and the *armes he is to set upon my bookes*. Where the backs are *all gilded over*, there must bee of necessity a piece of *crimson leather* set on to receive the stamp, and upon all paper and parchment books besides. The like course must be taken with



display of the bibliopegistic art ! What a harvest for the bookbinders ! Harley usually preferred *red-morocco*, with a broad border of gold, and the fore-edges of the leaves without colour or gilt. In this latter respect he was decidedly wrong ; as gilt forms an adamantine shield of protection. Generally speaking, the Harleian volumes are most respectably bound ;\* but they have little variety, and the style of art which they generally exhibit rather belongs to works of devotion.

such bookes as are *rude* and *greasy* and not apt to receive the stamp. The impression will be taken the better if Hutchinson *shaves the leather thinner.*' Now whether Hutchinson was a good or a bad ' shaver,' it remains, I believe, yet to be ascertained ; but that my Lord Bishop of Durham, hight JOHN COSIN, was a ' fine old Episcopal bibliomaniac,' and evinced the true, ardent, and accurate spirit which all thorough-bred book collectors ought to possess—is, to my humble apprehension, quite beyond the possibility of doubt or question. The reader perhaps longs to make further acquaintance with him . . . all in good time.

\* *the Harleian volumes are respectably bound.*] Lisardo is right in his general description of the Harleian books. They had frequently also a star or losenge of gold in the centre of the sides, and the lining was usually Dutch marble paper. It was a sufficiently pleasing occurrence for Mr. Grenville to find his VELLUM COPY of the *Petri Carmeliani Carmen* (printed by Pynson, without date, in 4to. see the *Typog. Antiq.* vol. ii. p. 548-552) from the style of its binding, to have been formerly, in all probability, the very copy noticed in the *Bibl. Harleian.* vol. i. no. 7485. This precious and rare volume had ' worked itself' into the *Macarthy Collection* ; from which collection it was most gallantly obtained by Mr. Grenville. The condition of it is extremely desirable ; and on many accounts it must be considered a very curious historical document.

I have often consulted my bibliomaniacal friends respecting the name of the binder, or binders, of the Harleian library. Had BAGFORD or WANLEY the chief direction ? I suspect the *latter* : yet the former seems to have ' braced up' his unwieldy faculties towards something rather curious respecting the bibliopegistic art ; for thus appears his advertisement, or prohome, relating thereto—in his *Essay upon Coster and the Art of Printing*, in the *Philos. Transac.* vol. xxv. p. 2401. ' *Book-binding* shall be handled in all its parts ; its several ages and times. Also the form, size, and volume : folding, sewing, head-banding, several sorts of boards for covers, claspings, bossing, &c. also in all countries, as China, Persia, Turkey, Greece ; ancient and modern Germany, Italy, France, Holland, and Spain ; but more particularly England.' This is ' bold and brave' with a vengeance !

The Augustan period of MEAD, WEST, and RATCLIFFE exhibited pretty much the same character of bibliopegistic art. Mead, who did everything in a grand style, was more magnificent than West, and West had infinitely better taste than Ratcliffe. Indeed the volumes of poor Ratcliffe betrayed something almost abhorrent in the bibliopegistic costume: † for his fierce contrast of *red* and *dark blue* was justified by no theory of colour whatever. Yet FARMER was more slovenly even than Ratcliffe. PEARSON put his *bird* upon the backs of his books; and with those who knew with what judgment that bibliomaniacal Major collected, such an ornament needed no other recommendation for the possession of the volume. Remember how our friend MERCUTIO exulted, at a late sale, when he held up this *bird* across the room—which, like the head of Medusa absolutely *lapidified* his Adversary!

We have now reached the period of the MONTAGUS and BAUMGARTENS, and what are called the *Oxford and Cambridge Bindings*.\* The general characteristic of these bind-

† [something almost abhorrent in the bibliopegistic art.] This expression stands in need of qualification; as Lisardo seems absolutely raving about the hideousness of the Ratcliffian tomes. They are not so completely graceless as the reader may imagine. The linings, it is true, are a dark shining blue, (no rhyming intended—gentle reader!) on a white paper fly leaf: upon the top of which latter is usually printed the word ‘Perfect.’ The exteriors of Ratcliffe’s rarer black letter volumes were generally red-morocco; with a fair good sprinkling of gilt on the backs. Ratcliffe had also a vehement love of green calf—‘twould a Saint provoke!’—but as he has spared the *sides* of a precious little Prymer of Salisbury, which once belonged to Diana of Poitiers, (and upon which Diana’s insignia were impressed; see page 489 ante); and confined his ‘calf-green’ passion to the back only, of that interesting tome—I can forgive him for a world of bad taste and clumsy workmanship observable in the greater part of his library treasures.

\* *Oxford and Cambridge bindings*.] The above may be considered a fair general description of the style of binding adopted in the publications which issued from these respective ALMA MATRES: but it must be understood that

ings, is a sober gray-tinted calf, with bands; having the interstices filled with a moderate portion of gold, and the linings and fore-edges *marbled*. The volumes open extremely well, and there is a sufficient amplitude of margin. Some of our friends are vehemently attached to this style of book-coverture; and run with avidity to Messrs. Cuthell and Priestley, when, in their thumping annual catalogues, they announce certain copies to have this characteristic binding. Upon the whole, we may consider it as one step beyond the *Doric*, and probably approaching the *Ionic*, order of Bibliopegism.

The British public had not yet seen the *Corinthian* order, when up rose ROGER PAYNE\*—like a star diffusing lustre on

Lisardo is taking his audience back to the time of George the Second. Latterly, there has been nothing, I think, particularly distinctive of the Oxford and Cambridge bindings. In Hearne's time, they bound in a sober, quaker-coloured, brown calf, at Oxford; and were not a little addicted to the 'cutting and pruning' system. It is the fashion to speak highly of *large paper Hearnes* in *original bindings*: but this is mere prejudice. Lord Spencer possesses, I believe, every large paper Hearne, saving the original edition of the *Itinerary*; and among these are copies in the *original binding*, and copies 'bound out of sheets.' Which dost love best, bibliopegistic virtuoso? A dwarf or a giant copy? 'A giant,' say you. The question was hardly worth putting: but the gist of this 'disporting' is, that 'giants' must be sought after among copies 'bound out of sheets,' and not among original Oxford bindings!

\* up rose ROGER PAYNE.] At the mention of this magical name, in the ANNALS of BIBLIOPEGISM, 'uprise' also the spirit and heart's blood of the Bibliomaniac. While his pulse runs somewhat hard upon 99 to the minute, his eye, 'in a fine phrensy rolling,' darts along his book-shelves, in search of a duodecimo, or octavo, or quarto, or folio, or ope of each—'bound by Roger Payne,' as they emphatically designate his bibliopegistic achievements. Of this Roger PAYNE strictly so called—for it is doubtful whether he ever knew PLEASURE (save the pleasure of *tipling*) in his life, let it be known that he was a native of *Windsor Forest*; (another feather to the fame of that romantic retreat!—see Pope's poem so called) where, if he did not 'warble his native wood-notes wild,' possible it is, that when a child, he amused himself in peeling bark from oaken or beechen trees, and moulding it into the shape of a 'boke.' Be this as it may; our friend Roger, as he grew towards man's estate, betook

all sides, and rejoicing the hearts of all 'true Sons' of BIBLIOMANIA. The tasteful Collector no longer deplored the inefficient attempts of his countrymen to rival the glories

himself to *Eton*, that receptacle of bibliomaniacism, and was probably employed by the *ὁ πᾶντο Ποτὴρ*, the great bookseller of that learned collegiate Academy. From *Eton* to London are but some short 22 miles; and men of genius, when within the Niagara-like ripples or eddies of London, feel themselves *instinctively* and *irresistibly* drawn towards that same metropolis: and so it happened that 'our Roger' speedily began to look about him in the streets of the said London.

His first employer was TOM OSBORNE; a name equally familiar to thoroughbred book antiquaries. Osborne (as described to me by one who knew him well) was a rough, imperative tradesman; and Roger happened also to have a rough, untractable spirit; so that a close or lasting connection between them could not be reasonably expected. They separated; when our hero of gilt tooling betook himself to his namesake—THOMAS PAYNE, the bookseller—(the father of the present Mr. Thomas Payne) who was by no means related to him, but of whose fostering and benign spirit it is most probable that Roger had had some sufficiently substantial proof. It was not therefore 'Roger *versus* Thomas,' but 'Thomas *erga* Roger:' and most true it is, as stated in Mr. Nichols' *Literary Anecdotes*, vol. iii. p. 736, that Thomas Payne, the leading bookseller of his time, shewed an unremitting benevolence of disposition towards Roger Payne, the unrivalled book-binder of the same period: a union, not less natural than glorious. These men were therefore the *Cipriani* and *Bartolossi*, or, if you please, the *Wilson* and *Woollet* of the age. Mr. Thomas Payne concluded by setting Roger Payne up in business, near Leicester Square, somewhere between the years 1766 and 1770. The fault was therefore Roger's if the result proved 'inglorious.' Our hero of 'gilt tooling' aforesaid, commenced his career of fame and fortune with a brother of the name of *Thomas*; but the union proved anything but a *fraternal* one. Tom was the drudge or *forwarder*; Roger reserved for himself the colophonic \* department, exclusively.

At what precise period Roger's love of 'barley broth' in preference to 'sack' (see the edit. of *More's Utopia*, vol. ii. p. 272, &c. 1810, 12mo.) began to evince itself, has not been thoroughly ascertained; but the fact has been too unequivocally substantiated, that, instead of laying by money for 'chariot or coach' (as

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\* 'COLOPHON is a word derived from a city of that name in Asia, where the artists of all descriptions were exceedingly expert, insomuch that *Κολοφῶνα ἐπιτίθεσθαι* became a proverb among the Greeks; signifying *ultimam manum imponere*, to put the finishing hand to any thing. The same idea was implied by the word *Colophonem* among the Romans, &c. *Thomas's History of Printing in America*, vol. i. p. 14: 1810, 8vo.

of DU SUEIL and PADALOUF—there was no longer sorrow and despair among the worshippers of the memories of GROLIER and DE THOU—for they now beheld an artist, the produce of their own soil, who bid fair to eclipse the most

above intimated by Lisardo) our Roger bethought himself only of the virtues of the said 'barley broth;' chaunting aloud, as he put the finishing touches between the bands—or as he run the 'guinea-edge' along the very band itself—

Come, all you brave Wights,  
That are dubbed *Ale-knights*,  
Now set out yourselves in fight:  
And let them that crack  
In the praises of *Sack*,  
Know *Malt* is of mickle might.

Though *Sack* they define,  
To be holy, divine,  
Yet is it but natural liquor;  
*Ale* hath for its part,  
An addition of art  
To make it drink thinner or thicker.\*  
&c. &c. &c.

Like Falstaff, our bibliopegistic knight preferred his drink to his meat. Mr. Payne, the living and very worthy bibliopolist, and son of the Protector of Roger, hath a 'plesant conceited iest' hereupon. He remembereth well a memorandum of 'monies spent' of our Roger, which was endited after the following fashion:

*For Bacon . . . 1 half-penny*  
*For Liquor . . 1 shilling!!!*

which reminds us of the four following excellent lines, in that ancient and facetious comedy intituled *Gammer Gurton's Needle*:

When I saw it booted not out of doors I hied me  
And caught a *slip of Bacon* when I saw that none espied me  
Which I intended not for hence unless my purpose fail  
Shall serve for a shoing horn to drawn on two pots of *ale*.

But Roger himself was a poet upon this darling theme. Mr. Evans has favoured me, from memory, with the following effusion of his malt-loving muse—which accompanied a bill delivered for binding '*Barry on the Wines of the Ancients*.'

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\* *Recreation for Ingenious Head-Pieces, or a Pleasant Grove for their Wits to walk in*, 12mo. sign. A a. 5.

successful efforts of all foreign binders, of whatever age or country. Accordingly, the said Roger Payne had nothing to do but to sit quietly and orderly at home, to regulate his hours of business and of meals, to let his fare be moderate, and his domestic habits simple; and if he could not rise with the sun or the lark, nor go to bed when *they* also retired to rest, he might at least have kept good and christian-like hours, and attended to equally christian-like customs . .

LORENZO. I conclude, from what you say, that he did *neither*.

LISARDO. Your conclusion is just. In short, if this identical Roger Payne had only exhibited something like similar habits of industry and temperance with those, in a *sister* business, who bore the same *surname*, there is no saying what might have been the extent of his business or the measure of his wealth! He might have kept both chariot and coach—of an olive-tint, or deep crimson colour—as to him should seem most meet, ~~and his day~~ <sup>and his day</sup> or *chestnut* horses might have been only equalled, ~~in tone~~ <sup>in tone</sup> of colour, by

(*There was an anterior verse.*)

Homer the Bard who sung in highest strains,  
The festive gift, a goblet, for his pains;  
Falernian gave Horace, Virgil, fire,  
And *Barley Wine* my British Muse inspire.  
Barley Wine first from Egypt's learned shore;  
And this the gift to me from CALVERT's store.

Sobriety seems to be as good 'policy' as 'honesty;' for, from lack of that virtue, poor Roger soon grew ragged and wretched; and such was the state of his penury, that he was often obliged to *make* his own tools—and those of *iron*! Yet is this fact probably the greatest compliment to his *genius*; for, in despite of such tools, he occasionally 'turned out' work which astonished the uninitiated, and of which the Beauclerks, Cracherodes, and Stanleys of the day were absolutely enamoured. The reader cannot have a better idea of the squalid appearance of the renowned ROGER PAYNE, than by the following *fac-simile of him*—taken on a reduced scale from a private print which Mr. Payne's Father caused to be executed, at his own expense, after the death of our hero. It shews 'the

the specimens of his own *rusia-binding*! But he was a very naughty man, and would take heed unto none of these

man at his work (as Mr. Nichols says very truly) in his deplorable working room.' The subjoined inscription is from the classical pen of the highly respected and now venerable Mr. James Bindley.



**ROGERUS PAYNE.**

*nat. 1739. donat. 1797*

**Effigiem hanc graphicam sollertis Bibliopægi.**

*Ab successoris meritis Bibliothecæ dedit*

*Sumptibus Thomæ Payne*

things. He preferred garments 'all tattered and torn' to sound and comfortable clothing; and would rather go 'slip

Such was the usual appearance of the hero of his art, even in the plenitude of his fame, when he had his first interview with Earl Spencer—at that time busily engaged in the formation of a LIBRARY which has since placed him at the head of all private Collectors in Europe. The interview however was rather with the Countess; who, when Roger (proud of his talents and regardless of his dress) thrust himself upon her notice, was, at the time, dressing for court. Her French hair-dresser, upon seeing such a figure, immediately exclaimed, 'Ah Dieu!—mais comment donc est-ce que c'est ainsi qu'on se présente dans ce pais-ci dans un cabinet de toilette!'... The result of the interview was by no means discouraging to our binder. On the contrary, it proved to be an introduction to a vast deal of substantial employment: and from henceforward the shelves of the SPENCER LIBRARY were adorned with a number of the most beautiful and exquisite productions of this celebrated artist. Indeed the library in question is acknowledged to possess the *chef-d'œuvre* of our hero. It is the *Glasgow Æschylus* of 1795, folio, containing the ORIGINAL illustrative drawings of FLAXMAN—which were dedicated to the Noble Mother of its present Possessor. And here, lover of oddities, the present seems to be the fittest place to introduce to thy especial notice, a few of the *Bills* of the said bibliopegistic hero: for they were equally original and diverting. Suppose we begin with the bill for the volume just mentioned? Le voici!—but let it be read with all due gravity and decorum—and premised, on my part, that the ensuing is a *verbatim, literatim, and punctuatim* transcript of the original:

'*Æschylus. Glasguæ, MDCCXCV Flaxman Illustravit.* Bound in the very best manner sew'd with strong Silk, every Sheet round every Band, not false Bands; The Back lined with Russia Leather, Cutt Exceeding Large; Finished in the most Magnificent Manner Em-border'd with ERMINE expressive of The High Rank of The Noble Patroness of The Designs, The other Parts Finished in the most elegant Taste with small Tool Gold Borders Studded with Gold; and small Tool Panes of the most exact Work. Measured with The Compasses. It takes a great deal of Time, making out the different Measure-ments; preparing the Tools; and making out New Patterns. The Back Finished in Compartments with parts of Gold studded Work, and open Work to Relieve the Rich close studded Work. All the Tools except Studded points, are obliged to be Workt off plain first.—and afterwards the Gold laid on and Worked off again, And this Gold Work requires Double Gold being on Rough Grain'd Morocco, The Impressions of the Tools must be fitted & cover'd at the bottom with Gold to prevent flaws, & cracks

	12 12 0
Fine Drawing Paper for Inlaying The Designs 5s. 6d. Finest Picket	
Lawn paper for Interleaving The Designs 1s. 8d.   1 yd & a half of	1 19 -
Silk 10s. 6d. Inlaying the Designs at 8d. each—32 DESIGNS 1l. 1. 4	
Mr. Morton adding Borders to the Drawings	1 16 -

L16 7



shod' than in dancing pumps. His appearance bespoke either squalid wretchedness, or a foolish and fierce indifference to the received opinions of mankind. His hair was

The preceding is a pretty fair specimen of the 'original' and 'diverting' properties of the bills of Roger Payne. It is indeed replete with the garrulous chit-chat of an old stager of four-score; and in parts resembles a Coach-maker's account. There are yet however more loquacious and even original specimens of the arithmetical compositions of our Roger; and, as we are tarrying in Lord Spencer's library, suppose we divert ourselves with the following? It relates to the binding of an ancient edition of *Petrarch*, described in the *Bibl. Spenceriana*, vol. iv. p. 141-3.

' The paper was very weak, especialy at ye Back of this Book. I was obliged to use new paper in ye Washing to keep the Book from being torn or broken. To Paper for Washing	2
To Washing their was a great deal of Writing Ink and the bad Stains, it required several washings to make the paper of the Book quite safe; for, 'tho the Book with one or two washings would look as well at present, it will not stand the test of Time without repeated washings.	
Carefully and quite Honestly done.	9
To Sise-ing very carefully and Strong	7 6
To Sise to Sise the Book	1 6
To mending every Leaf in the Book, for every Leaf wanted it thro' the whole Book, especialy in ye Back Margins. I have sett down ye number of peices to each Leaf.*	
Cleaning the whole Book	4
	<hr/> 1 14 6

The Book had been very badly folded and the Leaves very much out of square; I was obliged to Compass every leaf single, and mark the irregular parts, and take them off without parting the sise of the Copy, very carefully and Honestly done

	0 3 6
--	-------

The Book being all in Single Leaves, I was obliged to stick it with silk fine and white, to prepare it for sewing done in ye Best manner and uncommon

	0 2 6
--	-------

' The copy of this Book was in very bad Condition when I received

* 1st Leaf 5 peices, Head and Back Margins quite bad.	
2d. 5 peices	} and all the rest of the same Condition; all wanted Mending, and the last leaf was remarkably bad, I inlayd it and mended it, took me 3 days works
3d. 5 Do.	
4th. 6 —	
5th. 8 peices	
6th. 3 Do.	
7th. 2	
8th. 2	
9th. 1	
10th. 2	
	10 6

unkempt; his visage elongated; his attire wretched; and the interior of his work shop—where, like the Turk, he would ‘bear no brother near his throne’—harmonised but

it. The most Antiq. Edition I think I have ever seen. I have done the very best; I spared no time to make as good and fair a Copy as is in my power to do for any Book that EVER DID, OR EVER WILL, OR EVER CAN be done by me or another workman; thinking it a very fine unique edition. Bound in the very best manner in Venetian Colourd morocco leather, sewed with silk, the Back lined with a Russia Leather Finished in the Antiq: Taste, very Correctly lettered, and very fine small Tool Work, neat Morocco joints, Fine Drawing paper inside to suite the Colour of the Original paper of The Book. The Outside Finished in a True Scientific ornamental Taste magnificent. The Back Finished in the Antiq Taste. very correctly letter’d in Work. The Whole Work done in the very Best Manner for preservation and elegant Taste L4 7

No wonder that Collectors are chary of such precious documents of so renowned a Bibliopagist!

We must not yet say farewell to such truly original and brilliant effusions connected with the art and craft of bibliopagism. Among the employers of our Roger, was Dr. Moseley; who I presume took a compensation ‘in kind’ for ‘the learned advice’ which he was in the habit of giving to his ingenious but untractable patient. At the sale of the Doctor’s library, in 1815, several specimens of Roger’s bills were discovered; and among them, the following: from which we learn that the Philosopher who could place ‘health’ in the first rank, and ‘money’ in the second, preferred nevertheless a ‘shoing horn’ of ‘Ale’ to every other earthly felicity—thus again singing, as he with difficulty put on his night cap for his truckle-bed—

‘ But history gathers  
From aged forefathers  
That Ale’s the true liquor of life;  
Men liv’d long in health  
And PRESERVED THEIR WEALTH  
Whilst Barley-Broth only was rife.’  
*Recreations for Ingenious Head Pieces, ibid.*

But the reader is beginning to be impatient for our Roger’s ‘set off’ against the ‘learned advice’ of Dr. Moseley. Here are two of these specimens:

‘ The *Cavis Astro Elimata* was, according to the time and work in the binding put at 4s. less than the time it took in that work. And (Dr. Mosely) in his great goodness will, I am confident, consider the bad condition of this Book, and thro’ a full desire to do the very best for the learned Advice, which is more to me than Money. Health 1st. Money 2nd. best. I have agreed to make an abatement of 4s. in the Washing, Mending, &c.’

too justly with the general character and appearance of its owner With the greatest possible display of humility, in speech and in writing, he united quite the spirit of quixotic

' *Harmony of the World*, by Heydon, London, 1642. Bound in the very best manner; the Book sew'd in the very best manner with white silk, very strong, and will open easy, very neat, and strong boards, fine drawing Paper inside stained to suit the color of ye Book. The outsides finished in the *Rosie Crucian Taste*, very correct measured work. The inside finished in the *Druid Taste* with *Acorns*, and S. S. (vide Stukeley's *Abury*) studded with stars, &c. in the most magnificent manner. So neat, elegant, and strong as this Book is bound, The Binding is well worth 13s. and the inlaying the frontispiece, cleaning and mending, is worth 2s. To (Dr. Moseleys) great goodness I am so much indebted, that my gratitude sett's the price for the Binding, inlaying, cleaning, and mending, at only L. 0 10 6. 1796, 11th August, Recd. the Contents by me,

Roger Payne.

' *Soul of Astrology*, by Salmon, Lond. 1679. Bound in ye very best manner, sewd with Silk, very neat morocco joints, fine drawing paper inside, Russia Leather of the true Russia colour as Imported, great care hath been taken to refold and putt the Margins in the best order for preservation as possible, gilt leaves not cut. N.B. a great deal of time more than common in binding this Book, 9. 6.

' Parts of the Book washed and mended in the following places, &c. page 19, 155, 259, 274, 311, 334, 401, page 221, back Margins, frontispiece neatly inlaid, &c. Bastard Title, lined several Margins, torn places mended not sett down, dirty places clean'd very carefully.'

Let the learned hereafter determine what was here exactly meant by the 'ROSIE CRUCIAN TASTE.' The modern gentleman, designated by that name, hath no pretensions to such lore. I subjoin two more specimens; presuming that the patience of the reader is not yet quite exhausted. They exhibit the very quintessence of orthography, and a sufficient proof of the contemptuous manner in which our Roger was wont to speak of his bretheren in the same art. They belong to volumes in the possession of my friend Mr. Utterson.

' *Vesalii Humani Corporis fabrica*. The Title Washed, Cleaned and very neatly Mended, The opposite Leaf Ditto. The *Portrate* Margins Cleaned and the opposite Leaf Ditto. Fine Drawing Paper inside, exceeding neat and strong morocco joints, Fine purple paper inside very neat. The Outsides Finished with Double Panes and Corner Tools agreeable to The Book. The Back Finished in a very elegant Manner with small Tools, the Boards required Peice-ing with Strong Boards and strong Glue to prevent future Damage to the Corners of the Book. 2 Cutts new Guarded. The former Book-binder had mended it very badly as usual. I have done the very Best Work in my Power according to Orders, took up a great deal of Time. 0l. 15s. 0d.

independence. Such a compound—such a motley union—was probably never before concentrated in one and the same individual!

‘ *Sandys Travels MDC.X. Wheeler and Spon’s Travels M.DC.LXXV.* Bound in the very best Manner, sewd in the Best manner with Bands outside of ye Back. Fine Drawing Paper for flying Leaves at ye begynning and end of the Book. Fine dark Coloured Purple Paper inside, & morocco Joints very neat.

‘ The Back coverd with Russia Leather, before the outside cover was put on. N. B. The Common practice of Book-binders is to Line their Books with Brown or Cartridge Paper, the Paper Lining splits and parts from the Backs and will not last for Time and much reading. Bound in the finest Russia Leather of the same Colour as imported. Parts was staine wanted washing and cleaning, which I have taken particular care to do, to make the Books as fair and clean as I possibly could, it being a principal object to make it a fine Copy. Their was a great many torn places, which I mended as neat as I possibly could, of the same Colour’d paper as the Books. The Prints wanted new margins to all of them, except 2 or 3, for the old margins was ragged and staine, I have taken care to peice the margins very neat with paper of the same Colour and substance, in the thickness or thinness of the various Prints as I possibly could, took a great deal of time. I hope I have been carful to put in the very best impressions; I have taken care not to beat or any ways injure the Prints, I have been conscientiously care-ful in all parts of ye Work L.1 13 0 Dec. 1st. 1794, Reod. the Contents.  
Per Roger Payne, Book-binder.’

· If my friend Mr. D’Israeli should ever favour us with a fourth volume of his *Curiosities of Literature*, he will probably not forget how strong a claim some of the preceding extracts may have to a niche in his octavo pages. But it is time to draw towards the close of these *Rogeriana*. Our unrivalled, but hapless artist, continued his labours with various success and vicissitudes till his death, which happened in 1797. Towards his latter years, he took one RICHARD WIER to be a fellow labourer in his ‘wretched workshop.’ Wier happened to be as fond of ‘barley broth’ as his associate; and could repeat the whole of the song, just in part quoted, with still more precision than Roger: oftentimes exulting—towards the close of it—that

‘ Sack’s but single broth :

*Ale’s* meat, drink, and cloth,

    Say they that know never a letter.’

Sobriety is allowed on all hands to be the parent of union; inebriation, of discord. And thus it happened between these two doughty champions of the bibliopegistic art. They were always quarrelling; but Wier, who was moulded in the *Hercules Farnese* form, used sometimes to thrash his master into acquiescence and submission: and Mr. G. Nicol informs me that poor Roger used to compose a sort of *Memoirs of the Civil Wars* between himself and his fellow-

BELINDA. Be so obliging as to inform us of the *character* of his binding ; of its excellence and defects.

LISARDO. Willingly ; but in few words. His *ornaments*

labourer. They afterwards parted. Wier went abroad, and being taken by a privateer, he threatened to demolish half the crew if they did not liberate him. However, before this happened, both Roger and Wier were taken under the umbrageous wings of Mr. Mackinlay the bookbinder. (Of the renowned Mrs. WIER we shall quickly make especial mention.) And here ends our history of Roger Payne. His later efforts, under the pressure of poverty, disease, and dependence, shewed that his sun was fast setting ; and our MUSTAPHA of bookbinders breathed his last in circumstances equally exciting commiseration and disgust. It remains, 'after the manner,' not of Plutarch, but of Dr. Johnson, to say a few words upon the merits and demerits of the performances of the renowned character under consideration.

Generally speaking, Lisardo has summed them up pretty accurately. The great merit of ROGER PAYNE lay in his *taste*—in his choice of ornaments ; and especially in the working of them. It is impossible to excel him in these two important particulars. His favourite colour was that of *olive*, which he called *Venetian*. In his *linings*, *joints*, and *inside ornaments*, our hero generally, and sometimes melancholily, failed. He was fond of what he called 'purple paper,' the colour of which was as violent as its texture was coarse. It was liable also to change, and become spotty ; and as a *harmonising* colour with olive, it was odiously discordant. The joints of his books were generally *disjointed* : uneven, carelessly tooled, and having a very unfinished appearance. My good friend Mr. Payne (the well known filial descendant of Roger's protector, of the same name) always boasts of the backs of our hero's books :—'you may let a waggon roll over them,' says he, 'and they will not be injured :' the answer to which is, 'books are not bound for the purpose of having waggons to roll over them.' I am free to admit the very excellent manner in which Roger's work was *forwarded* : every sheet being fairly and *bonâ fide* stitched into the back—which was afterwards usually coated in *rudder* : but his minor volumes did not open well in consequence. The ornaments of his backs, and his mode of managing *bands*, were peculiarly his own ; and books, executed by him, are quickly discovered by these characteristic marks. He was too fond of *thin boards* ; which in *folios* (not excepting the peerless *Æschylus* just mentioned) produces an uncomfortable effect from fear of their being inadequate to sustain the weight they envelop. Of the libraries, which have been sold by auction, none have contained so many beautiful specimens of Roger Payne's binding as that of the late COLONEL STANLEY : which exhibited the very diamonds of his art—irradiating the room as they glided beneath the 'hasta' of Mr. Evans. To say, however, as Mr. John Nichols has said (and for thus having said he merits a gentle rap of the rectangular-headed cane, noticed at p. 408, ante) that Roger

were the great boast of his binding. They were chaste, beautiful, classical, and most correctly executed; and his *side-covers* were the field in which he shone most conspicuously. The *backs* of his books, although the leaves were admirably put together in point of 'stitching and sewing,' had often a loose, irregular, and even clumsy appearance. In his *insides*, whether for *joints* or *linings*, I think he almost invariably failed; and his boards may be said to be generally too thin. He was a great *Doctorer* (as they call it) of old books; and, in conjunction with the famous MRS. WIER,\* miracles were sometimes the result of their united operations!

While Roger Payne was pursuing his unrivalled career—

Payne 'lived without a rival, and died, it is feared, without a successor,' is at least to say what is not strictly correct. I shall 'shew cause,' in a subsequent note, why this judgment should not be 'set aside.'

\* *in conjunction with the famous MRS. WIER.*] In the preceding page there is a sort of parenthetical notice of the BOOK-RESTORING HEROINE here to be discoursed of. While this brief memoir of her labours in cleaning, mending, reviving, and perpetuating injured or decayed volumes, is passing from pen to paper, the worthy Mrs. Wier lieth dangerously ill at home with a rheumatic fever, and other ailments incidental to old age: which now (to borrow Sir Thomas Wyatt's expressive language) 'hath her in his clutch.' This good woman hath 'done marvels' in her time and in her way. Perhaps her *chef-d'œuvre* was the copy of the *Faite of Arms and Chivalrye*, printed by Caxton, in the Roxburghe Collection; mended by herself and bound by Roger Payne—for whom indeed she was pretty constantly and most successfully employed. I remember, some twelve days before the Roxburghe sale, with what eagerness and zeal Mr. George Nicol shewed this very copy to Lord Spencer—who happened to come in just at the time of our parlance of it—and the gratification expressed by his Lordship at such a restorative feat. Unless the part (it was, I believe, the last leaf more especially) were held up against a strong light, it could not have been detected. At the sale, this very circumstance perhaps put fresh mettle into the book-knight who strove to possess it—and the hammer of Mr. Evans did not drop upon this PAYNO-WIERIAN production till it had reached the tremendous sum of 336*l*.! See the *Bibl. Roxb.* no. 6348. One might therefore have addressed this ancient, but now to-youth-restored volume, in the words of the 'Envoy of R. Coplande Boke Prynter:

the very *Wellington* of the then Bibliopegists—there appeared, from the ‘sparkles’ which seemed to fall from this radiant star, a galaxy of rival book-binders—in the names

‘ Layde vpon shelve, in lewes all to torne  
With letters dymme, almost defaced clene  
Thy hyllynge rotte, with wormes all to worne  
Thou lay, that pyte it was to sene  
Bounde with olde quayres, for age all boorse and grene  
Thy matter endormed, for lacke of thy presence  
BUT NOWE THOU ART LOST, DO SHewe FORTH THY SENTENCE.’

*Assemble of Foules, 1550, folio.*

In the year 1774, Mr. and Mrs. Wier went over to Toulouse for the purpose of binding and repairing the books in Count Macarthy's library. On their return, her husband betook himself to Roger Payne; but Mrs. Wier, late in life, on the recommendation of Mr. Nicol, betook herself to Edinburgh to repair the books, parchments, vellums, &c. in the Record Office of that city: and there it was that Lord Frederick Campbell was so much pleased with her good conduct, and so highly gratified by her successful labours, that nothing would ‘serve his Lordship's turn’ but he must cause a PORTRAIT OF MRS. WIER to be engraved—in the stipling manner—for the sake of a chosen bibliomaniacal few. The plate was private: but, with the consent of all the parties concerned, it is here made public: on a reduced scale, and in a more artist-like manner than its precursor. Thus let ROGER PAYNE and MRS. WIER go down together—if not to posterity—at least till the present generation of *Roxburghers* cease to meet on the 17th of June!



of KALTHOEBER, STAGGEMIER WALTHER, and HERING.\* They are now living, and I shall be silent about their praise or dispraise; yet I cannot fail to point out to you the

It remains only to add that the son of Mr. and Mrs. Wier is yet living, in full health and vigour, and with a tolerable share of business in his trade as a binder and *boarder of books*. He has been twenty years in France, and has only returned since the expulsion of Bonaparte. He is a civil, active, and efficient tradesman; and, warned by the examples of Roger Payne and his father, he hath lustily renounced; 'henceforth and for ever,' all inordinate attachment to 'Barley Broth,' or 'Barley Wine.'

\* MACKINLAY, KALTHOEBER, STAGGEMIER, WALTHER, and HERING.] These 'rival heroes' of 'blind tooling' and 'marble and gilt edging' shall be dispatched in a summary, but civil and commendatory manner. Mr. Mackinlay, the living Father of the bibliopegistic art, hath earned great renown in his business: but his *Folios* are, to my eye, the preferable productions of his instruments. Lord Spencer possesses however a very exquisite specimen of his binding, in a small quarto form, being the first edition of *Orlando Furioso*: so minutely described at page 286 of the previous volume. The *inside* is the field of Mr. Mackinlay's elaborate and curious art; and this, it must be confessed, has all the minuteness and all the finish of Roger Payne's happiest efforts. The outside, and especially the back, is a failure: indeed the backs of Mr. Mackinlay's smaller volumes are too frequently heavy and tasteless. These smaller volumes are also oftentimes choked from the tightness of the sewing; therein erring upon the 'broad-wheel waggon' system—as pleasantly noticed at page 516, ante. I readily take off my hat, and make my best bow, to the folios of Mr. Mackinlay—as those folios appear in the choice library of Mr. Grenville, and as the large paper *Matthew Paris*, in particular, appears in the library at Althorp. Mr. Grenville possesses a set of Dugdales (the very mention whereof causeth 'the tingling of the blood'—to borrow Dryden's forceful language) bound in *dark blue morocco* by our 'Mackinlay,' which are most splendidly attired on the sides: having, at each corner, a sort of circular gilt-filagree work, of the diameter of about 3 inches: accompanied by other ornaments of a minor degree of splendour. Yet Mr. Mackinlay is somewhat too lavish of decoration, and his adoption of *brown paper lining* is most odious and heretical. A melancholy tinge has been thrown upon the later years of Mr. Mackinlay's life. A fire not only consumed his premises, (therein, among other things, destroying a *fine paper* Rapin's History of England—excruciating torment to its possessor, GONSALVO!) but a more deadly blow fell upon him in the premature dissolution of an only son: a bookseller, who, inhabiting the premises which had been warmed by the breath of an ELMSLEY, might have considered such a situation as the sure road to fortune and respectability! But . . . let OTHERS tell wherefore this young man fell a victim to folly, vanity, and dissipation!



works of a true disciple of the school of Roger Payne in the productions of CHARLES LEWIS. Some may think the scholar has eclipsed the master, and I am free to confess that there appears to be truth in that opinion. What a difference, too, in the respective habits of these renowned bibliopegists!—and what a striking illustration of the old story of ‘Tommy and Harry!’ Cleanliness, diligence, propriety, temperance—all these things seem to prevail in Mr. Lewis’s ‘premises and appurtenances thereunto adjoining;’\* and if

Mr. KALTHOEBER has had ‘hard justice’ meted out to him in the notice of the binding of the first Anthology of 1494, at p. 469, ante. Possibly that hideous book-surtout was the express taste of Count Revickzky: as in russia quartos and even medium octavos there are specimens of Kalthoeber’s binding which do credit to his name. Latterly, Mr. Kalthoeber hath worked in the premises of Mr. Otridge the bookseller, and his flat-backed octavos quickly shew the quarter whence they derive their embellishments.

Of Mr. STAGGEMIER’s bibliopegistic skill I wish to speak with all possible respect and good nature. This binder hath a quick and clever way of putting octavos into a comely garb, and his choice of ornaments is by no means disparaging to his taste. The Royal Institution Library possesses the ‘*ne plus ultra*’ of Mr. Staggemier’s skill. It is the *Didot Horace* of 1799; in blue morocco, and embellished with ornaments cut after antique models. This sumptuous volume was the present of Mr. Thomas Hope, a gentleman distinguished for his commendable and inflexible attachment to whatever savours of ‘Greek and Roman Art.’ Mr. Hope gave the binder his plan—not of ‘reform’—but of book-embellishment; and the result has proved the master genius which presided over the operations of the workman. Mr. WALTHER is a substantial, good, honest binder; without aspiring to extraordinary celebrity, or classical taste, he possesseth much that will gratify a collector who is unambitious of costly or curious book-furniture. Mr. J. HERING conducts the business of his late brother, the renowned CHARLES HERING; of whom ‘anon.’ The greatest compliment to be paid him is, that he has shewn himself in every respect worthy of the important and arduous charge devolved upon him. Let lovers of lusty folios, and broad-spreading quartos, and royal octavos, betake themselves to No. 9, Newman-Street, the present residence of Mr. J. Hering aforesaid.

\* Mr. Lewis’s ‘premises and appurtenances thereunto adjoining.’] The ‘premises and appurtenances’ of a Book-binder are of infinitely greater importance than the reader, on first consideration, may imagine. In general, these bibliopegistic ‘premises and appurtenances’ are at the very summit of the house—

the said Charles Lewis appear to be by no means *disconcerted* at the eulogies passed upon his exertions, and to be somewhat given to a love of *cayenne-pepper* in his charges—

such as were C. Hering's, and such as are Mr. Mackinlay's. Imagine, therefore, nervous and short-breathing collector, what must be thy pangs—in travelling, either on a very hot or very cold day, to such an altitude, to give directions, or to see 'how matters are going on?!' The scaling of the terrace of Pope's Timon (*Moral Essays*, ep. iv.) is nothing to such a perpendicular achievement. What then, you will ask, are the characteristics of the 'premises and appurtenances' of Charles Lewis—the brilliant pupil in the school of Roger Payne? Briefly these. You raise a well polished and well sounding knocker, at no. 29, Duke-Street, Piccadilly, which admits you into a sort of vestibule or hall—not quite of the dimensions of a certain 'Egyptian Hall'—but sufficiently spacious to admit the play of zephyr, and a general view of the stair-case, &c. You turn quickly to the right; where an upright clock reminds you of the value of the time of the bibliopagistic oracle you are about to consult. A door then faces you—you open it, and to the left, through a glass door, you have an exhilarating *visto-like* view of the forwarding and finishing of books in all their stages of advancement. This view darts a sort of electricity through the young blood of the bibliomaniac; who comes in a sober mood to order 'calf gilt, half extra,' and retires in a phrensiad fit—after giving directions for 'morocco, with joints, and full charged gilding.' Never was the doctrine of 'causes being adequate to their effects' more powerfully proved than upon the ground floor of Charles Lewis, the bibliopagist!

From the premises come we now to speak of the owner of the same. In the first place, there are two observations which I beg leave most earnestly and *unfeignedly* to submit to the reader's unbiassed judgment. It hath been said, but idly and groundlessly said, that Mr. Charles Lewis binds for mister Rosicrusius 'for nothing.' The fact is quite otherwise; as the purse-invading accounts of the said 'Mr. Charles Lewis' afford but too melancholy demonstrations! Moreover, a downright quarrel and contention (much more deadly than 'The Contention betwixt Churchyard and Camell upon David Dyer's Dream,' which was 'both wyttys and profitabyl for all degryes,' printed 'by Owen Rogers for Mychell Loblee,' 1560, 4to.: see *Bibl. Stevens*, no. 816) did lately arise between the said binder and his employer. That quarrel is now hushed; but the bibliopagist would not budge from his entrenchments without a great deal of hard and heavy fighting. By this I do not wish it to be inferred that Charles Lewis is a testy or contending book-binder. On the contrary, there are many who will unite their suffrages to my own (and my friend HORTENSIVS in particular) in commendation of his extreme good nature and civility. Only it must be allowed—as above intimated by LISARDO—that he hath sometimes a strange propensity to the sprinkling of *cayenne-pepper* upon his charges! The next observation to be submitted to the 'unbiassed reader' is of far greater moment; and respects Mr.

in short, if few men seem to live ‘upon *better terms with themselves*,’ let us say that all this ariseth from sobriety, industry, and a wish to keep ‘a one horse-chaise,’ to recreate

Charles Lewis exclusively. He hath been charged with ‘wearing *tassels to his half boots*!’—and it has been said that tradesmen, in his situation, should not wait upon gentlemen with these dangling and disgusting appendages! Truly there doth not appear to be much force in this objection; for the question here emphatically is, ‘whether it be nobler’ to appear in half boots and tassels, or in shoes through which the *hoof* or the *flesh* obtrudeth? In other words, would you hold discourse with a cleanly and ‘dapper fellow,’ or with a ‘raggamuffin’ like unto the genius depicted at page 510, ante? Oh that Roger Payne had attended to the ‘sobriety, industry, and the rational love of wealth,’ which prevail—according to Lisardo—at no. 29, Duke-Street, Piccadilly!

Thus feeling and fighting our way, we come to speak of Charles Lewis as a BIBLIOPEGISTIC ARTIST. It is pleasant to trace the progress of genius in any department; and I could discourse somewhat how the said Binder first put his tools in motion up two pairs of stairs in Scotland Yard; how he afterwards aspired to a *third* floor in Denmark-Court, Strand; and latterly settled upon ‘terra firma’ in Duke-Street, Piccadilly: where he now resides as aforesaid. In all these stages of life Charles Lewis exhibited the most unremitting diligence, and the greatest possible ambition to be the leader in his ‘calling.’ Surely there was no ‘stern stuff’ in ambition like this! He worked largely, in *russia*, for Sir Richard Colt Hoare, Bart. and did a quantity of work in French calf, as it is called, for my friend Mr. Heber, when in Denmark-Court; and occasionally, on my recommendation, he finished some few choice tomes for the library of Lord Spencer. It was not, however, till Duke-Street ‘received him’—breathing a more classical or bibliomaniacal air, that he came forward as the full-fledged Bibliopegist: challenging the criticism of the fastidious, and exciting the admiration of the liberal. He was now more ready of access, locally speaking, than heretofore; and he quickly received orders from Earl Spencer, Mr. Grenville, Sir Mark Sykes, Mr. Hibbert, and, latterly, from the Duke of Devonshire and Lord Grenville, for the binding of some of their choicest and most precious tomes. His performances did not disappoint the expectations of his employers. He ‘turned out articles’ which Lord Spencer could ‘admire’ and Mr. Grenville more than ‘endure!’

The particular talent of Lewis consists in uniting the taste of Roger Payne with a freedom of forwarding and squareness of finishing peculiarly his own. His books seem to move upon silken hinges—therein differing from the ‘golden hinges’ of certain gates described by Milton. His joints (I should say the joints of his *books*, for his *own* are somewhat clumsy) are beautifully squared, and wrought upon with studded gold; and in his inside decorations he stands without a compeer. Neither loaf-sugar paper, nor brown, nor pink, nor poppy coloured

himself and family upon a Sabbath-afternoon! Look yonder!—those olive-tinted, thickly gold-studded, tiny tomes, are the produce of Charles Lewis's binding tools! I

paper, are therein discovered: but a subdued orange, or buff, harmonising with russia—a slate or French gray, harmonising with morocco—or an antique or deep crimson tint, harmonising with sprightly calf—these are the surfaces, or ground colours, to accord picturesquely with which Charles Lewis brings his leather and tooling into play! The effect is oftentimes transporting:.. witness, the numerous resplendent tomes which emblazon the libraries of the illustrious Collectors just noticed! Witness too, ye volumes of 'th' olden time,' now attired in velvet, or morocco, or calf, by the cunning skill of our Bibliopegist, which repose securely upon the shelves of *York Minster* and *Ripon Minster* libraries! To particularise would be endless: but I cannot help just noticing that, in his *Orange* and *Venetian* moroccos, from the sturdy folio to the pliant duodecimo—to say nothing of his management of what he is pleased facetiously to call 'binding à la mode Française'—(in which method of binding 'panting' Bozerain-Jeune 'toils after him in vain') he has struck out a line, or fashion, or style, not only exclusively his own, as an English artist, but, modelled upon the ornaments of the Grolier and De Thou volumes, infinitely beyond what has yet been achieved in the same bibliopegistic department. At any rate we may fairly say . . .

And what was ROGEE once is LEWIS now!\*

And so, wishing that the abovementioned 'one-horse chaise' may be occasionally relieved by 'a chaise and pair,' and that Charles Lewis may always attend to his Church duties before he ventures upon his Sabbath recreation, accoutred in his 'tassels' aforesaid, let us hope that our 'facile princeps' of modern book-binders may enjoy many years of health and prosperity to maintain his rising family. These are hard times, and good paymasters are of rare occurrence. Yet Mr. Lewis hath luckily but slight cause of melancholy hereupon! One word more. To rival the profiles of the *First*, *Second*, and *Third* Consuls of France, as published about the year 1801, it was my original intention to have here exhibited the profiles of the *three Lewises*: *Charles*, (our hero;) *George*, and *Frederick*.

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\* It is due to the ingenuity and perseverance of Charles Lewis to state, that in his book *RESTORATIONS* he equals even the union of skill in Roger Payne and Mrs. Wier. Witness, the *Cicero De Oratore*, printed at the Soubiaco Monastery, in the collection of Mr. Grenville. That copy had been obtained among the duplicates of the Duke of Devonshire, sold in 1815. It was bought in a most decrepid and dingy state; but has recently put on the appearance of youth—fair, fresh, and joyous. Nothing can surpass it. But this specimen of the resuscitative powers exercised in the 'visto-like view,' noticed at page 521, ante, is by no means unique. The Duke of Devonshire and Earl Spencer each rejoice in more than one instance of similar skill.

know full well how often they have been the objects of your admiration. Examine them; and ‘sigh no more, Ladies,’ for BAUMGARTENS and BENEDICTS!\*

LORENZO. In former days you were partial to FAULKNER? But I check himself. . .

LISARDO. Alas POOR FAULKNER! \* Had his *means* been extended, he had lived even now to compete with the best of them: but his garret was small, his family large,

The brothers have, in *their* way, no small ‘smack of genius.’ To George the reader is indebted for the engraved ornaments which appear at pages cxxviii, ccii, of the first volume; and to Frederick, for the bronze portraits of Sixtus IV. and Mahomet II.: see vol. i. p. cli, and the TENTH DAY in the subsequent volume. But my friend Mr. Ottley has more substantial proofs of the abilities of these two latter, in his ‘*Italian School of Design*.’ For fidelity and characteristic spirit of the original, both George and Frederick are eminently distinguished in the productions of their burin. . . The three brothers (‘MIRABILE DICTU!’) had too much modesty to allow of the exhibition of such rival *profiles*!

\* *Baumgarten and Benedict*.] Two German binders, in this country, of considerable employment and reputation in their day. Substantial volumes in russia, with marbled edges, are the chief characteristics of their bibliopegistic achievements.—‘non omnia possumus omnes.’

\* *Alas, POOR FAULKNER!*] Death has been as busy among BOOK-BINDERS as among BOOK-COLLECTORS—since the appearance of the *Bibliomania*, in 1811. What read we at p. 264 of the work just mentioned? An honest eulogy upon an honest man. The worthy creature there referred to—our Henry Faulkner—survived the eulogy scarce a twelvemonth; and yet that eulogy was formed of materials not calculated to impair his strength, or daunt his courage. Poor Faulkner died of a consumption—a disease, possibly generated (as Lisardo seems to think) in the corrupt air of a confined garret. All his employers did what they could to befriend him during his illness, and on his decease his helpless family received no trifling proof of the respect entertained for their departed father. His widow strove to carry on the business, but in vain. She afterwards kept a sort of green-stall, but with no better success. Of her present destiny I am utterly ignorant: but three children at least share the misery of their mother. It was some short month or so, before his death, that poor Faulkner brought me his *last* account: concluding with the following charge, and attestation of his gratitude—here literally copied.

*for stage-hire to Hampsted [for his health]*

1*l* 1*s*.

*Sir Pray Receive My most Greatful thanks.*

Golden Square, near the Heath, Hampstead.

the air noxious, and his lungs could not sustain the conflict with an almost purely hydrogen atmosphere. Let the specimens of his skill remain unmolested upon your shelves, as his body now reposes in its native dust! CHARLES HERING followed him 'hard upon,'\* a worthy, industrious, and extremely skilful binder. Indeed, after Roger Payne, he was, some twelve or fifteen years, the Leader of his Bretheren. His workmanship or style of binding was rather sound and substantial, than elegant and classical: but for a good thumping folio, or quarto, of Antiquities or Topography, or a fine fat *Leipsic* printed octavo—you could not do better than employ the said Charles Hering. He has left a widow and a numerous family behind which are supported by the profits of his business, now conducted by his brother with all the spirit and success of the deceased. Remember them, when you want your thumping folios or wide-spreading

\* CHARLES HERING followed 'hard upon'] 'Deeper and deeper still' is the note of woe we are touching. The late Charles Hering was taken away (to the great grief of the book-world, somewhat suddenly: in apparently good health, and in the plenitude of business and reputation. He was an industrious, honest, and pains-taking man; and till the star of Charles Lewis rose above the bibliopegistic horizon, no one could presume to 'measure business' with him. There was a strength, a squareness, and good style of work about his volumes which rendered him deservedly a great favourite. His *lettering* also was regular and in good proportion. His great error lay in double head-bands and brown paper lining; and his taste, it must be confessed, was at times a little *à l'Allemand*! The library at Althorp abounds with his folios and quartos; and occasionally with some prettily-executed duodecimos, as well as very handsome octavos. On one occasion Hering ventured decidedly upon the same ground with Lewis, and 'brandished lances' with him in a duodecimo 'affair of honour:' it was in a copy of the last edition of Mr. Rogers's Poems, given to the Countess Spencer by the author. The style of ornament was suggested by her Ladyship; and I must say that Hering made a good 'fight of it' with his young rival. Mr. J. Hering now conducts the business of his late brother; and a family of TEN CHILDREN are maintained by the employment of the Hering bibliopegistic establishment. Hear that, ye generous-hearted Bibliomaniacs; and do not *plethorise* Charles Lewis by too abundant occupation! Bleeding is of benefit to full habits—of all kinds.

quartos put into russia surtouts. We have however three good binders yet living, of the names of CLARKE, FAIRBAIRN, and SMITH—(modelled upon the *Payno-Lewisian* school) that deserve encouragement and commendation: and I rejoice that such able artists are in existence to hang upon the flanks of the said Charles Lewis, and to put him upon ‘the alert.’ The *First Consul* of Book-Binders would otherwise make himself the *Emperor* of his art!

LYSANDER. You have forgotten the name of WHITTAKER! ? . . .

LISARDO. Whittaker—a Book-Binder too! ?\* Pray explain, for I am wholly ignorant of that circumstance.

\* WHITTAKER—a Book-Binder too! ] John Whittaker appeareth to be a very ‘admirable Crichton’ in his way. The reader, at page 414 ante, has had evidence of his nocturnal incantations, respecting the Art and Mystery of *Printing*; and he must now be informed of his necromantic skill in the Art and Mystery of BOOK-BINDING. I remember, some seven or eight years ago, that our Whittaker used to bind pretty vigorously, in russia and hogskin, for the magnificent library at Luton. He afterwards betook himself to bibliopegistic capricious; and Mr. Stace the bookseller was a great promoter, or ‘stirrer up,’ of this many-tinted flame. Lord Spencer possesses an almost virgin copy of Wynkyn De Worde’s *Art and Craft of Living and Dying Well*, in 1503, folio—bound in the true WHITTAKERIAN STYLE. The sides are embossed by the device of the printer: projecting to nearly one quarter of an inch. The coat is russia, with a diamond-striped russia leather lining. But the Marquis of Bath probably possesses the chef-d’œuvre of Whittaker’s talents as a binder. It consists of a copy of Caxton’s *Recuyell of the Historyes of Troye*, bound in russia. ‘The back represents a tower, in imitation of stone. On the battlements of it is a flag, upon the folds of which the *lettering* is introduced, in a character precisely similar to that of the text. On a projection of the tower the name of the printer is impressed. On the outside of the covers are Trojan and Grecian armour, in relief, round which is a raised impression of the reeded axe. The edges of the leaves of this curious volume are a gold ground, on which are painted various Grecian devices. On the insides of the covers (which are likewise russia) is a drawing (in India ink) of Andromache imploring Hector not to go out to fight; and on the recto is the death of Hector.’ This description is furnished me by the ingenious artist himself who executed the binding; who adds thus: ‘the letter press of this volume is now in a fine state, being equal to when first printed, though many hundred worm holes (which it had when before bound) are now

LYSANDER. Briefly then be it known, that the said John Whittaker is scarcely less magical in his Binding than in his Printing. However he now usually indulges in *capriccios*—castle walls, tented fields, gothic or arabesque compartments, ‘drum, gun, trumpet, blunderbuss,’ (and if he could represent *sound*—) ‘thunder!’

ALMANSA. Most amazing. But you are sportive, surely?

LYSANDER. I am grave and serious: or, in other words, Whittaker’s talent, as a book-binder, may be said rather to lie in what others have never attempted to do *at all*, than in superiority of workmanship in those things which are common between book-binders. Proceed, illustrious monarch! . . .

LORENZO. Methinks then I will get a few of my MS. *Legends, Chronicles, or Romances* put occasionally into one of these picturesque attires, so eloquently described by Lysander—

BELINDA. Do so. Variety is delightful. Yet here suffer me to make a remark. You have gone through, most excellent monarch, the *personal History*, if I may so speak, of

effectually closed by a composition of the same quality as the paper, which renders it imperceptible where they have been.’ Thus our John Whittaker, if not an ‘earth-stopper,’ appeareth to rival the celebrity of the most distinguished ‘worm-hole stopper’ in his Majesty’s united dominions.

I close these WHITTAKERIANA by the following communication, in the words of this renowned artist himself. ‘Mr. Richard Glen, a very first rate Grangerite, has been pleased to have a copy of the *Bibliomania* inlaid in large size, and elaborately illustrated with portraits, &c. bound in two volumes, in hogskin [cheù! see p. 447, ante] which has a ground in imitation of porous stone. The covers represent a Gothic stone building, in the centre of which is a Gothic house sunk deep into the cover (which is an amazing thickness) in the hollow part of which is a fine impression, from an eugraving in wood, of the bibliomaniac with his spectacles on, industriously arranging his books, which are in curious old bindings, and are each so separately raised in the impression as to give an idea of *reality*. The other parts of the binding equally correspond in singularity.’ Let us only add hereto the three following marks of admiration!!!



Book-binding ; tell us now, by way of conclusion, what are the general colours, and styles of binding, which the *uninitiated*, like myself, should adopt in fitting up their Libraries ? Let me know how I am to manage my tints ‘en masse,’ and the leather coatings of books in particular.

LISARDO. Willingly, to the best of my judgment ; and indeed this will form no very unfit *finale* to our Bibliopegistic Oration. First, let your books be well and evenly *lettered* ;\* and let a tolerable portion of ornament be seen

\* *well and evenly lettered.*] It is justly observed by Vigneul-Marville, in his *Mélanges*, &c. vol. i. p. 163, edit. 1700, that the ancient custom of lettering—even not then extinct in Germany and Spain—was writing, or printing, the name of the work upon the *sides* of the volumes. This method was sometimes supposed to be improved upon by covering the title, so written or printed, with *horn* ; as, not to mention numerous instances, appears in a fine large paper copy of the Hebrew Pentateuch, with a Commentary, in four folio volumes, in the library of Merton College, Oxford. Grolier perhaps shewed the first example of lettering between the *bands*. The earliest method of lettering I conceive, was, that upon the *fore-edges* of the leaves ; and it is a luxury which a thorough-bred collector only can appreciate, to discover, beneath a more modern gilt coat, this said old lettering upon the ‘fore-edges.’ There are some *Alduses* to be caught up, upon the fore-edges of which the lettering appears upon a reddish ground. These copies belonged, I believe, to a Doctor A . . . , and they are in the finest possible state of preservation : being ‘crisp and crackling’ to a degree ! Lord Spencer’s most beautiful large paper Aldus is the *Terence*—from this collection.

I would recommend the lettering of a volume to be as *full* as possible ; yet sententiousness must sometimes be adopted. The lines should be straight, and the letters precisely of one and the same form, or character, within the line ; yet the name of the author may be executed a size larger than that of the date, or place of its execution—and the lettering may be between the top and bottom bands, or it may occupy the spaces between three bands or even more. There are instances wherein the lettering shall be the *whole* and *sole* ornament of the back—as where many pieces are bound within the same cover . . . And here readily do I call to mind that delectable illustration of the doctrine now advanced (respecting the lettering of volumes forming their entire back-decoration) in the choice and chubby duodecimo tome of a *Collection of Catechisms*, printed in the reign of Elizabeth—which is now in the library of His Grace the Duke of Devonshire. That most enviable volume was once the property of my friend Mr. Neumburg. It was afterwards nibbled at by another friend (who will grieve to his latest hour that he did not prefer *biting* to *nibbling*!) and in the third place, was seized

upon the backs of them. I love what is called an *over-charged back*. At first, the appearance may be flaunting and garish; but time, which mellows down book ornaments as well as human countenances, will quickly obviate this inconvenience; and about a twelvemonth, or six months added to the said twelvemonth, will work miracles upon the appearance of your books.\*

upon with mingled avidity and thankfulness by the late Dr. Dampier, Bishop of Ely. Its entire back (bound by Lewis, in dark blue morocco) was covered with a minute and elaborate designation of the catechetical tracts contained in it.

A momentous question here arises—respecting PERPENDICULAR lettering. Are thin tracts, in quarto or octavo, to be lettered HORIZONTALLY, or as afore-said? If perpeudicularly, how would you read? From bottom to top—or from top to bottom? My friend Atticus always expresses a sort of ‘loathing or hate’ against this perpendicular mode of lettering. Sometimes the head is turned one way, and sometimes another.—‘Straight forward, smooth, regular lettering, if you please, but no topsy-turvy work’ Be it so. Yet would you re-letter the dramatic or poetic rarities, standing upon your shelves after this fashion, which once adorned the collections of Pearson, Wright, Farmer, and Steevens? ‘By no means. In all fresh bindings, however, prefer horizoutal to perpendicular lettering. It shall be attended to, brave Atticus.

\* *the general appearance of your books.*] ‘The general appearance’ of one’s library is by no means a matter of mere foppery, or indifference: it is a sort of ‘cardinal’ point to which the tasteful collector does well carefully to attend. You have a right to consider books, as to their *outsides*, with the eye of a *painter*: because this does not in the least militate against the proper use of their *contents*. I know full well that there are some snappish critics who go about ‘damning with faint praise’—or ‘assenting with civil leer,’

And without sneering teach the rest to sneer,

against what is called fine binding and ‘dapper outsides.’ Now this has always struck me as the very sorriest possible exhibition of solemn affectation; and it generally comes from those who suffer their own persons, or dress, or furniture, to be an apt and speaking commentary upon the book-text which they preach. As if any scholar, or man of taste, could not relish the beauties of the volume which he opens, because that same volume happened to be coated in bright calf, or olive-tinted morocco!? Away with such disciples of Zoilus or Aristarchus: ‘procul o procul este profani.’ But now for rules of general appearance; for I disdain to cite cases, or quote examples, confirmatory of some of the most choice and *curiously ornamented* volumes being in the collections of our FIRST-RATE SCHOLARS!

Be sparing of *red morocco* or *vellum* : they have each so distinct, or what painters call *spotty*, an appearance, that they should be introduced but circumspectly. Morocco, I frankly own, is my favourite sur-tout : and the varieties of them, *blue*, (dark and light) *orange*, *green*, and *olive-colour*, are especially deserving of your attention.

LORENZO. But then the expense? And call to mind, I pray you, master Charles Lewis's *cayenne pepper* ! . .

LISARDO. Is it for Lorenzo to argue thus? Look around. What a 'blazon'—not 'of gentry' but of gentlemanly looking books have we here? See, below, the massive *folios* stand, in mahogany coloured *russia* surtouts :—as the eye runs upwards, we are struck with the *quartos*; where *russia* gives way a little to *morocco*—especially to that which is of an orange or olive tint. Your eye continues to glance upwards; where you observe the *dear octavos* stand (for

Lisardo loves, and rightly loves, a full charged gilded back. At first, the appearance is garish or flaunting; but, as is properly observed above, time quickly takes down the 'hey-dey' of this riotous aspect, as much as it does 'hey-deys' of every other description. The library of Mr. Douce is a vastly pleasing proof of the correct taste in full gilded backs. His books have a soft and warm glow perfectly soothing and exhilarating. In large libraries there should not be too much blind tooling, or a too great a want of gilt; for, in such cases, a *real* book looks like a *sham* book. No doubt the ornament should be as appropriate as possible to the book. One could not endure gingerbread-gilt *Bibles* and *Prayer-Books*, or *Chronicles*, or *Dictionaries*, or other books of reference. Let these have a subdued decoration on their backs: bands only, full gilt—or a running edge tool in the centres of them, with small ornaments between the bands. And do, I beseech you, taste-loving bibliomaniac, discard 'for yourself and heirs for ever,' that odious system of patronising brass nails upon a green baize, running along your shelves—to preserve your books from dust! If you must have something of this preventive kind, let it be *gilt leather*—and if you have doubts of the effect of that ornament, learn from . . . that the library of SEMPRONIUS, decorated in this way, is a perfect confirmation of its appropriate effect. That library—wherein his guests are oftentimes wont to be regaled at a well replenished repast, beneath an argand-lamp—is quite a charming demonstration of the successful union of 'full charged backs' and 'gilded leather dust-protectors!'

immortal be the memory of that man who invented the octavo tome !) dressed out in the delicious *peau de veau* \* of the bettermost days of book-binding in France ; and between the bands of which the prettily managed gilt ornaments creep like the tendrils round the door of the cottager ! Still looking upwards, you notice the thickly-studded *duodecimos*, of all shapes and substances : now richly besprinkled with diamond-like gilt tooling, and now almost plain, and lettered, conceitedly as it were, at top. Thus rapidly have I touched upon the subject *for general* effect.

To particularise would be endless. Let *russia* claim your volumes of architectural, or other, *antiquities* ; of *topography* ; of *lexicography* ; and of other works of reference—and strive to get two or more volumes into *one*, where you can without offering violence to the eye of taste.† But do not be meagre of your ornaments on the back ; and never suffer *blind tooling* wholly to pervade a folio or quarto—for by so doing you convert what should look like a *book*, into the appearance of a piece of mahogany furniture. For fore-

\* *delicious peau de veau.*] In other words, calf-skin. The French, from some thirty to fifty years ago, were wont to bind their books beautifully in this yellow calf, with gilt edges, and flower-sprinkled backs. The tone, mellowed by such a lapse of time, is now become such 'as even WILKIE might not disdain to imitate in some of his minute 'interiors.' Indeed, I know that this tip-top artist—upon whose eye nothing, whether animate or inanimate, is lost—hath made *divers* studies of the effect of *colour* in the *arrangement of books* : and that, in these studies, he is particularly anxious not to have *spotty* appearances. The rules of Lisardo, as above given, are, upon the whole, sufficiently orthodox.

† *two or more volumes into one . . . without offering violence to the eye of taste.*] I own I am a strenuous stickler for *thick Dictionaries*, or works of reference, being divided as little as possible : but I did not expect that the *ANNALS of BIBLIOPEGISM* could produce an instance of the whole of Henry Stephen's *Greek Thesaurus* being bound in *ONE VOLUME*. Nevertheless, so it is : and Lord Holland is the noble owner of this *UNIQUE* copy. Lord Spencer has also a unique specimen piece of book-binding, in another way. He possesses a collection of Flemish pieces, printed in the *xvith* century, which open both as *quartos* and *octavos* !

edges, where you do not startle at the increased price, always use *gilt*: 'tis the most effectual protection against external injury of every description—and in lieu of gilt, you may, with the utmost propriety, order *marble coloured* edges: but GILT UPON *the marble*—oh! 'tis the very luxury—the 'ne plus ultra' of the bibliopegistic art! I need scarcely add let your margins be large, and let there be a few rough honest witnesses of the integrity of the binder.\*

Let your *Romances* and *Chronicles* aspire to MOROCCO or VELVET: though, upon second thoughts, russia is well suited to history and chronicles—but for Romances, let Lewis, Clarke, or Hering, be exhorted to exercise all their ingenuity of tooling thereupon! And for your *Fifteeners*, or volumes printed in the fifteenth century, whether Greek,

\* *margins large—rough witnesses of the integrity of the binder.*] 'Large margins' have been before considered as one of the symptoms of the bibliomaniacal disease: see a certaine werke, p. 661. The 'summi plena iam margine libri' of Juvenal, as noticed among other desultory 'marginal' points by Schwarz, *De Ornament. Libror. Vet.* p. 68; and the 'squibs' which Erasmus and Marcianus have 'let off' (consult the *Polyhist. Literar.* vol. i. p. 33, edit. 1747) against marginal luxuries, are, I admit, of somewhat difficult resistance. Nevertheless we approve the satire, but adhere to our love of 'large margins.' The 'rough witnesses of the binder's integrity,' simply means the leaving divers leaves with the edges not touched by the steel, in order to prove that the binder has been moderate in the application of the art of 'cutting.' The bottom of the book exhibits the surest test of this bibliopegistic integrity: if it have been practised, the said 'bottom' will appear rough and irregular. The sides, or fore-edges, are also good testimonies of the same integrity. We must not be too anxious for a smooth, unbroken surface. The fault of the binding of our Gallic neighbours, is, in general, too great a love of a smooth, and, as it were, simpering, outside. Mr. Lewis once narrated a 'pleasaunt conceited tale' relating to these said rough and honest witnesses. He had bound a book, *secundum artem*, for a lady, who, evidently, (as her sex should always be) was as artless as possible; for, upon seeing these abhorrent edges, she insisted upon their being wholly cut away!—'smack smooth' was the word; and 'smack smooth' was quickly the deed—in consequence of such 'high behest.' The lady had probably heard of the maxim—'the nearer the bone the sweeter the meat!' See vol. i. p. ccxiv, hereupon; and page 497, ante.

Latin, Italian, or English—let me entreat you invariably to use *morocco* : for theology, dark blue, black, or damson-colour : for poetry, orange, green, olive-colour, or light blue ; for history, red or dark green : while in large paper quartos do not fail to remember the *peau de veau* of the French, with gilt upon marble edges ! My abhorrence of *Hogskin* urges me to call upon you to swear eternal enmity to that engenderer of mildew and mischief.\* Indeed, at any rate, 'tis a clumsy coat of mail. For your *Italian* or *French*, especially in long suites, bespeak what is called French calf binding : spotted, variegated, or marbled on the sides—well covered with ornament on the back ; and, when the work is worthy of it, with gilt on the edges. Let your English octavos of history or belles lettres breathe a quiet tone of chastely gilded white calf with marbled edges ; while the works of our bettermost poets should be occasionally clothed in a morocco exterior.

I believe I have now run through the chief changes upon the subject which was to occupy the EIGHTH DAY of our Decameron. The interesting specimens in the library around you, ancient as well as modern, will however only remind you, I fear, of the inadequacy with which this bibliopegistic harangue has been executed. Let us rise : the beauty of the day calls us abroad ; and it yet wants a full hour and a half to the ringing of the dinner bell.

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\* *eternal enmity to that engenderer of mildew and mischief.*] Consult p. 447, ante, upon the horrors concomitant upon hog-skin binding ! To which let me add the instance of the large paper *Drakenborck's*, or *Crevier's Lévy*, at Althorp, bound in this manner—already suffering from the depredations of the worm—which seems to have a love of bacon 'above all things.'

LISARDO here left his seat, and busied himself in putting away what he had taken down as materials for his lecture upon BOOK-BINDING. 'The Ladies seemed more intent upon taking patterns of what had been placed before them, for their respective binders to imitate, than to taste 'the noon-tide air;' and it was observed, in particular, when Lisardo put away the first edition of *Walton's Angler*, bound with gilt-marbled edges, in Venetian morocco, by Roger Payne—that Almansa requested a farewell peep at it; and even extended her admiration to pressing it with her lip!.. while Lorenzo, without form or ceremony, gave a hearty salute to the orange-colour surtout upon his first edition of *Drunken Barnaby*—(frightful appellative!) tickled up by the tools of Charles Lewis in all the luxury of gilt fret-work! Innocent indulgences!—venial extravagancies—these! At night, an additional argand-lamp was suspended in the Library; and the party, instinctively and unanimously, placed themselves in easy *red-morocco* padded arm chairs, in various parts of the room, and disported themselves without reserve in criticisms upon the tomes and tints of the book-objects before them. Wowermans might have envied many an ejaculation; and Teniers, Cuyp, and the two Ostades have been proud of the eulogies passed upon the mellowing tints of copies of rare and precious books—once in the possession of Grolier, Maioli, or De Thou. Even the achievements of Padaloup, Du Sueil, and De Rome received a

\* *innocent indulgences, &c.*] The reader must on no account consider the *osculated Drunken Barnaby* as a mere fiction. That deed was actually accomplished at the hermitage of PALMERIN, during a repast at which were present CORIOLANUS, MENALCAS, BERNARDO, and 'one mo.' But who was the osculator? 'Ay, there's the rub,' says Bernardo—'What, kiss and tell?!' 'Not so, I reply:—and sink into my chair, with finger upon lip, transformed into Harpocrates himself!

due portion of applause; while several fine portraits from the pencils of Da Vinci and Titian, judiciously hung above the library, for once seemed to glow with a less inviting lustre.

The *Ninth Morning* came; when Lisardo, after placing before the circle a number of Portraits of eminent Book-Collectors, whose libraries had been disposed of by auction since they had last assembled, thus addressed his willing audience with undiminished energy.







## CORRECTIONS AND ADDITIONS

### TO VOL. II.

PAGE	LINE	FOR	READ
7	22 n.	begnissimè	benignissime
9	10 n.	iste liber	liber iste : but qu.? see Panzer in loc. cit.
22	18 n.	Qum	Quam
78	1 n.	our	iour
82	9 n.	1599	1559
136	6 n.	Poictiers	Cressy
181	note.	The name 'Paracelsus' is first so spelt in the 'Life of Oporinus' here referred to. But it is usually, and perhaps more correctly, spelt 'Paracelsus.' There is an interesting note respecting this crazy-brained man (rather than knave) in Mr. Gifford's edition of <i>Ben Jonson</i> , vol. iv. p. 71.	
196	3	CHRISTIAN	CHRISTOPHER
198	3	The same correction to be made	
N. B. After page 223, the numerals are incorrectly placed thus—324, 325, for 224 and 225.			
224	note. article 21	Æquæ	Aquæ
239	3 n.	whom	who
340	15 n.	worked	washed
350	2 n.	περι is put for ὅροι in a few copies, through an accident at the press.	
406	last but one n.	mortality	life
493 In the <i>Harleian Miscellany</i> (new edit.) vol. iii. p. 496, there is an interesting account of the ultimate fate of Cardinal Mazarin's Library—as well as of the pains taken by Naudé towards its collection.			
511	2 n.	Sencer	Spencer









